MUSICAL COURIER

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GOLDEN JUBILEE

Albert Peterson photo

JOSEF HOFMANN

TOURING U. S. A.

1937-1938

AT THE LEAVE-TAKING CEREMONIES IN PHILADELPHIA
which sped the Philadelphia Orchestra on its second annual transcontinental tour to cities of the United States and Canada. Left to right: Jose Iturbi, Spanish pianist and conductor; Eugene Ormandy, conductor of the Philadelphia Orchestra; and the Hon. S. Davis Wilson, Mayor of Philadelphia.

THOMAS GRISELLÆ,
composer-conductor of Hollywood, has finished a suite for orchestra entitled Program Music. The movements are called Cinema Premiere, Psychoanalysis, The Social Register, Mid-Victorian, Counterpoint of the Twelfth, and The Veterans of Future Wars. (Photo by De Freitas, Hollywood.)

RENÉ MAISON,
tenor of the Metropolitan Opera, with his wife on board the SS. Ile de France, leaving New York harbor. (Photo by Pictorial Feature Service.)

IVAN PHILLIPOWSKY,
pianist, has returned to Europe following a series of recitals and orchestral appearances in Canada. June 3 he plays in Rochester Cathedral, Kent. Mr. Phillipowsky is to give a recital in London on June 30. (Photo by Bain Studio.)

MIRIAM WINSLOW
and her dancers in Chicago on a tour of the Middle West and Southwest.

FRANK FOREST (right)
and his accompanist, Lester Hodges, at Dubuque, Iowa, where the tenor gave a recital.

RAY MIDDLETON,
baritone, is under contract with Paramount Pictures. Mr. Middleton sang leading roles in the 1936 season with the Chicago City Opera and has also been soloist with the Philadelphia Orchestra and the General Motors Hour. (Photo by Lucas and Pritchard.)

LOUISE GERARD THIERS
and students from her vocal class of 1936-37. Lower row, left to right, Betty Gordon, Bella Gerard, Mme. Thiers, Betty Rand, Tanya Pogra; second row, Nina Hart, Madeleine Vose, Helen Weinberg, Ethel Holmes; top row, John A. deHoog, J. Saxton Smith, Giuseppe Mastro.

EMANUEL LIST,
Metropolitan Opera basso, sails from New York following the close of his season with the opera here and on tour. (Photo by Pictorial Feature Service.)

(See Inside Back Cover for Additional News Pictures)

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Indianapolis Thronged for Convention of N. F. M. C.

Biennial Meeting of Nation's Music Clubs Attracts Leading Figures—Work of Juniors Stressed in Programs—New Students' Section Created—Contest Finals a Feature—Mrs. Vincent Hilles Ober, of Norfolk, New President

By HERSCHELL C. GREGORY

INDIANAPOLIS, Ind.—The Crossroads of America became the music center of the nation on April 23-29 when 4,000 music lovers assembled in this city for the twentieth biennial convention of the National Federation of Music Clubs.

Mrs. John Alexander Jardine (Fargo, N. D.), national president, opened the sessions with a welcome message. One of the big tasks before the federation is the creation of the office of a Fine Arts Secretary in the President's Cabinet, she declared. She urged other States to follow the example of New York in introducing state-wide opera under federation auspices and the assignment of the principal roles to young professional artists.

Greetings were given by other members and Mrs. H. Carroll Day (Albert Lea, Minn.), program chairman, outlined the week's activities. Reports of committee chairmen and officers were taken up during the forenoon session, with special emphasis on hymn study by choral and other groups. A plea that the 400,000 members join with other organizations to adopt the version of the Star-Spangled Banner harmonized by Walter Damrosch as official was made, as scarcely two song books carry the same arrangement.

CONTESTS AS FEATURE

About 2,500 junior musicians, ranging from nine to eighteen years of age, participated in junior contests in thirty-nine States last year, which was the largest gain to date. During the present convention thirty-five contestants, nineteen in voice, ten in piano, and six in violin completed for cash awards totaling $4,000, for the opportunity to appear as solo instrumentalists with the Philadelphia and New York Symphony Orchestras, and for major roles at the Metropolitan Opera.

Two new activities have been added during the past two years to the junior division schedule, according to Mrs. Vincent Ober (Norfolk, Va.), national junior counsellor. They are a committee on music in religious education, and a student section, the latter to provide musical opportunities for underprivileged children.

Ernest La Prade of the NBC declared that the primary function of broadcasting is to entertain and that it was inevitable that the value of increasing capacity for enjoyment on the part of listeners should be perceived.

In the afternoon Beryl Rubinstein offered a program of piano music featuring his own compositions, and playing with vigorous maturity and considerable spirit. The Richmond Glee Club of Sanford, Me., under the direction of Cora Richmond; the Cincinnati Mother Singers, the oldest choral group of its kind in the country, with John Hoffman, director; and the Tulsans, a male chorus from Tulsa, Okla., with its leader, Harry Evans, disclosed the type of music many organizations are undertaking in these days.

FORMAL OPENING OF CONVENTION

The formal opening of the convention took place in the evening at the Indiana Theatre amid the colorful setting of a pageant, when the delegates marched into the theatre in their various state groups as the Indianapolis Symphony Orchestra under Ferdinand Schaefer played the Wagner March from Tannhaüser. The orchestra then contributed works by Strauss, Wagner and Tschaikowsky, which were familiar to all concert-goers and evoked much applause from the audience. The Louisville Chorus presented several numbers without accompaniment, singing with considerable zest and unusual precision and finesse.

The highlight of the evening was the Bach concerto for four pianos with Beryl Rubinstein, Bomar Cramer, Arthur Loesser and Dwight Anderson at the keyboards, assisted by the Indianapolis Symphony Orchestra. The music was treated with brilliant technic and serious musical approach.

JUNIORS' DAY

Saturday was devoted to the work of the juniors. Dr. Edgar Stillman-Kelley sounded the keynote of the greatest junior day in the history of the federation by asserting that "The future of music rests with these children."

The Daytona Beach High School Glee Club under the direction of Marguerite Porter; the Parker High School Band, from Greenville, S. C., directed by Vernon Bonknight; the Moelle Bennett Sawyer violin ensemble of Traverse City, Mich.; the Junior Civic Orchestra of Albuquerque, N. M., conducted by Sarah Yott; the Silberberg Quartet from Boston, Mass.; the Apollo Boys Choir of Birmingham, Ala., under the direction of Coleman Cooper; the Singing Redmen of Bacone College, Okla., a group of Indians in native costumes, directed by Gordon Berger; and the local Arsenal Technical High School Choir led by J. Paxton Young, were all represented. Space forbids a discussion of these groups but all were remarkably well trained and their work holds much promise for the music of the future.

After a brief morning rehearsal Fabien Sevitzky, newly appointed conductor of the Indianapolis Symphony Orchestra, directed a brief concert of a massed orchestra of 200 instruments in works by Grieg and Bizet. The youngsters performed in a creditable manner and were richly applauded.

One of the interesting features of the day was the performance of the 400 children, many of whom are still flood refugees from the rural schools of Jefferson Co., Ky. Under the able direction of Helen McBride the children gave Dr. Stillman-Kelley's operetta Alice in Wonderland, in honor of the composer's eightieth birthday. An alert re-

(Continued on page 9)

Opera Starts Coronation Fête With Otello at Covent Garden

Martinelli in Title Role, Beecham Conducting—Symphonic Score Written for Royal Princesses—Elgar to the Front Again—Manhattan Quartet Repeats Success

By CESAR SAERCHINGER

LONDON.—The coronation season at Covent Garden is on. The old historic theatre has decked itself out in a new coat of paint, in and out; the red plush has been freshened up; the gilt refurbished, and the curtain, resplendent with its new, embroidered royal initials, has been raised on what is hoped to be the most prosperous, the most "pre-war" period of opulence since 1914.

The opening opera was Verdi's Otello. It was a hundred per cent Italian Otello too, except for the orchestra and the leadership. Sir Thomas Beecham was in command, making the most of Verdi's luscious score and the fine subtleties of his ultra-mature period.

Martinelli, who had not been heard here for many years, was the Otello, and had a triumphal public reception. He gave an exhibition of rare vocal art, undimmed by the passing years. His conception of the role is not cast in the ranting mould, but has finesse. Cesare Formichi, as Iago, was a full-blooded villain, and his voice went straight to the marrow. The Desdemona, a newcomer from Milan, Fernanda Ciana, made a lovely figure, and her voice has sweetness, but nervousness at such a debut and in such company caused some slight unsteadiness at the beginning. The rest of the roles were in competent hands. Octave Dua, intrepid veteran, sang Roderigo, although he had just undergone a minor operation offstage to relieve him of pain. The chorus was well-trained and intelligently animated, and the production as a whole was "live."

There was, of course, a brilliant first-night audience, though without royalty, which may be expected to extend its patronage after the Great Event. The rest of the opening week brings us Dukas' Ariane et Barbe-Bleue, Don Pasquale, and Parsifal (conducted by Fritz Reiner).

OPERATIC SIDESHOWS

Opera was in the air even before Covent Garden opened its portals. Sadlers Wells has given us an excellent Magic Flute, with Joan Cross as Pamina and Ruth Naylor as the Queen of the Night. Francis Russell was the Pamino, and Harry Brindle the Sarastro. Warwick Braithwaite conducted.

An operatic venture of sorts too was the production for the first time in London of Respighi's Maria Egiziaca. This "mystery" of the late Italian composer's last period is among his best efforts and earned unstinted praise from the London critics. New York opera-goers are familiar with it from the Philharmonic Orchestra production some years ago.

In London the work had to be content with a concert performance, done under private auspices in the ballroom of the Hyde Park Hotel. The performance, under the baton of Boyd Neel, whose chamber orchestra supplied the instrumental part, was of good general quality. The part of Mary was taken by Laelia Finneberg (first and second episodes) and Florence Austral (third episode); Dennis Noble sang the two baritone parts of the Pilgrim and the Hermit, with his usual beauty of voice; Eric Starling was the Sailor and the Leper, and the St. Stephen Singers supplied a requisitely angelic choir.

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Stravinsky Ballet in New York Premiere

Commissioned Work, The Card Party, Given First World Production by the American Ballet—Triple Bill Also Includes His Apollon Musagète and Le Baiser de la Fée, with Composer Conducting

By LEONARD LIEBLING

On April 27, at the Metropolitan Opera House, the American Ballet arranged an evening of dance, for the benefit of its Scholarship Fund. The program consisted of three ballets, all with music by Igor Stravinsky, who conducted the orchestra on this occasion.

The first presentation, Apollon Musagète, a novelty in New York, had its initial American production at Washington on April 28, 1928, in the Library of Congress festivals financed by Mrs. Elizabeth Sprague Coolidge. Second in the list at the American Ballet seance, came The Card Party, a world premiere, composed especially for the organization. Between those two numbers, the large audience enjoyed Le Baiser de la Fée, American premiere, the work (written for Ida Rubinstein) having made its original bow in Paris, November 27, 1928.

Artistic and fashionable circles crowded the Metropolitan for the unusual event (repeated the next evening) and they were amply rewarded by a showing of high merit on the stage, and in the orchestral pit, where Stravinsky led with expert skill.

APOLLON MUSAGÈTE STAGED

He still masters the ballet style better than any other contemporary composer, and proved it in these examples, each one having individuality distinct from the others. He used only strings in Apollon Musagète, and provided them with austere measures classically shaped to suit the nature of the story, which deals with the god Apollo's endowing of Calliope, Polyhymnia and Terpsichore, a trio which he finally led to Parnassus. The music appropriately steers away from the customary ballet formulas, and makes no bid in the direction of sensuous melody.

(Continued on page 15)

Rochester Holds Seventh American Music Festival

New Native Scores Introduced in Eastman School Series under Direction of Dr. Howard Hanson

By GERALD WINSLOW

ROCHESTER, N. Y.—Each succeeding year the annual Festival of American Music presented by the Eastman School of Music assumes greater significance in the American scene. The zealous pioneering work done by Dr. Howard Hanson, founder and director of the festivals, has long since shown highly significant results, for this stimulating encouragement and practical fostering of our native talent, which after all is the sole purpose of these festivals, has definitely proven to musicians and laymen alike that America is rich in creative musicians.

Six concerts comprised the seventh annual festival, which was held from April 26 to 30, two performances of symphonic and choral music, two chamber music concerts, and one program each of music for symphonic band, and for the ballet. A total of thirty-two works was presented, of which eight were given their first public performances. A successful innovation on the festival schedule was the inclusion of a program of symphonic band music, a medium as yet largely untouched by most serious writers, but one offering a great range of instrumental color and sonority, and one which will undoubtedly soon capture the interest of many symphonic composers.

UNIVERSITY SYMPHONY BAND PREMIERES SCORES

To the University of Rochester Symphony Band fell the honor of inaugurating the current festival, and under the leadership of its youthful and pioneering director, Frederick P. Fennell, a diversified and interesting program was presented in the Eastman Theater. The opening portion of the concert was concerned with music which at the time of conception was probably the first of its kind to be written for such an ensemble. Artistically, this music impressed as commonplace and outmoded, and only justified its inclusion on this program by the potential implications suggested for further development of this new and fertile field. The works in question were Divertimento (Daniel Gregory Mason—transcribed from a piano sketch by Harwood Simmons); Vistas, and Sinfonietta in Olden Style by James R. Gillette.

The second half of the concert was devoted to music especially written for the symphony band by two student and three graduate composers of the Eastman School. A sinfonietta for wind instruments by Victor Alessandro won immediate favor with the audience; the music, satirical in import, was vigorous, and made excellent use of the variety of tonal colors and sonorities inherent in the instrumental group. A suite for symphony band by Homer Keller, a student in the Eastman School, showed evidence of a nice feeling for odd timbres, but lacked flowing line and discernable direction as to purpose. Two works of George McKay were vital and well conceived for the medium in which they were

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Eastman School of Music Scene of Seventh American Music Festival

Programs for Symphonic Band, Orchestral, Choral, Chamber and Ballet Groups Introduce Eight New Scores—Dr. Howard Hanson Directs Series

(*Continued from page 7*)

written; these were a symphonic prelude (for brasses only) and a Burlesque March. To close the concert, Mr. Fennell conducted his players in the impressive Prayers of Steel by Gardner Read; this work was transcribed by the composer from his orchestral suite, Sketches of the City, and provided a rousing climax to the concert. A comparatively small but none the less interested audience roundly applauded the playing of the band and the dynamic conducting of its leader, and gave generous approval to the music of Mr. Alessandro, Mr. Keller and Mr. Read, who were all present to bow acknowledgements from the stage.

Orchestral and Choral Bill

Dedicated to the memory of George Eastman, the Eastman School Orchestra and Chorus under Dr. Howard Hanson's direction presented the second festival concert in the Eastman Theater. If the music heard on the first half of the program was far removed from the American scene, it was nevertheless magnificently performed and brought forth enthusiastic applause from the large audience of interested listeners. The concert began with a fine performance of Charles Martin Loeffler's poem for orchestra, Le Bon Chanson; French in subject matter and treatment, this is not one of Loeffler's more important works.

Palestrina, as Loeffler, likewise seemed a trifle incongruous as presented at an American music festival; Dr. Hanson has ably transcribed three sections of the great Pope Marcellus Mass of Palestrina for chorus and orchestra, which was given first public performance in Rochester some weeks ago, and while repetition of this stirring work is desirable, it would seem that this particular concert was not the one on which to place Palestrina's music. The performance of both chorus and orchestra, however, was exceptional, a truly inspired hearing being achieved under the baton of the transcriber.

American music of today in the final portion of the program started with two movements from Frederick Woltmann's Songs for Autumn, for soloists and orchestra. This is the work that won for the composer the year's Prix de Rome in musical composition. It proved to be a magnificently scored and genuinely poetic piece of music. In this work the orchestra was under the baton of Victor Alessandro, a young student in conducting at the Eastman School, who gave an authorative reading of Mr. Woltmann's score. The soloists were Hazel Gravell, soprano, and Gerald Ingraham, baritone, whose voices were heard to splendid effect and who sang with evident sympathy and understanding of the autumnal mood demanded of them. A genuine ovation was accorded the performers, conductor and composer by a delighted audience.

The program closed with a remarkable performance of Dr. Hanson's Lament for Beowulf, one of his recent and more successful choral compositions. The music skillfully combining the austere and the barbaric, made much impression on the audience, which manifested its approval by prolonged handclapping, recalling the composer several times. This last part of the program was released over the NBC network from coast to coast.

Symposium on American Piano Music

A symposium of American piano music, played by Irene Gedney, shared the third day of the festival with a program of recent chamber music compositions of young native composers, both concerts being presented in Kilbourn Hall. In cooperation with the Oberlaender Trust, the Eastman School is seeking to investigate for purposes of publication manuscript works for the piano by contemporary American composers, and the music selected for this program was chosen from a long list of submitted works which seemed best to reflect the present day tendencies in piano composition. The general impression gained from hearing this music was in the main disheartening, as none of the works rose in any way to distinct individuality; in fact, most of the music was uncomfortably derivative as to material, and frankly orchestral in feeling, which would seem to suggest that the American composer is much more on friendly terms with the symphony orchestra than with the piano keyboard—creatively speaking, of course.

The six works played by Miss Gedney, who accomplished the ungrateful task of reading from manuscript with considerable poise and comprehension of the ideas expressed, were: Sonatine (Mark Wessel); Florida Suite (Leo Sowerby); dramatic poem in sonata form (George McKay); Domestic Sketches (Walter Howe); eighteen piano pieces (Edward Royce); and sonata (Bernard Wagenaar). An audience that thinned out considerably towards the close of the program, appeared to be interested in the music heard, and gave Miss Gedney sincere applause for her fine playing.

Chamber Music List

The Rochester Philharmonic Quartet, whose members are Herman Surasky, first violin; Karl Blass, second violin; Herman Rudin, viola, and Louis Meltzer, cello, presented a chamber music program in Kilbourn Hall following the symposium of piano music. The program consisted of a quartet by Ross Lee Finney; A Ballade of the Night for soprano and string quartet by Alann Willman; sonata for violin and piano of Arthur Henderson; and a quartet in one movement by Herman Rudin.

Mr. Finney's opus was technically well done and rhythmically vigorous, but lacking in emotional depth. In Mr. Willman's piece for voice and quartet, the vocal line had no relation to the quartet parts, and inchoateness inevitably resulted. In this work the solo part was sung by Dorothy Knight, who sang earnestly but futilely the quasi-recitative voice part. What applause followed this performance was obviously directed to the careful consideration given by Miss Knight and the Philharmonic foursome to the task before them.

The sonata of Mr. Henderson was appealing, and the most consistently outlined work on the program. Despite certain thematic and harmonic reminiscences scattered liberally throughout the movements, the music impressed as being honestly written, and the splendid performance given it by Millard Taylor, violinist, with the composer at the piano, added greatly to its pleasureable acceptance by the audience. Mr. Rudin's one-movement quartet closed the program; the writing here was clear and well conceived for the quartet idiom, but the ideas expressed failed to stimulate to any degree of enthusiasm the audience's reception of the music. Appreciative applause, however, was generously given for the earnest playing of the quartet members.

American Composers' Concert

As in past years, the festival included an American Composers' Concert played by the Rochester Philharmonic Orchestra under Dr. Howard Hanson's leadership. Given before a large, enthusiastic audience, three new works had first performances on this program. One is inclined to review the performed works in backward fashion, starting with Frederick Stock's concerto for violin and orchestra, that ended the concert in an electrifying manner. In this masterful concerto, Edward Preadore, young Eastman School student and candidate for the Artists' Diploma, made a tremendous impression on his listeners by his magnificent playing, technically and emotionally, and received a thunderous ovation at the close. Heard just before the Stock work was a new composition by Gardner Read, twenty-four-year-old composer, who recently was awarded the New York Philharmonic-Symphony Society's $1,000 prize for his first symphony. The new work was a prelude and toccata for small orchestra, and proved to be a concise and neatly worked out bit of contrapuntal writing. Without striving for novelty or queer originality, Mr. Read has contrived a lucid and forthright score, which was given cordial approval by the audience. Both Mr. Read's music and the Stock concerto were broadcast over an augmented NBC network.

Heard on the first portion of the program were Joe Clark Steps Out (Charles Vardell), The Supper at Emmaus (Bernard Rogers), and Zion in Exile (Wayne Barlow). Mr. Vardell's piece has been heard here before; it is lively but inconsequential music, but served its purpose of opening the concert. As in others of Mr. Roger's compositions, his new work is concerned mostly with building towards a climax and shading off to nothing, which he does very well and with a great variety of orchestral color, but a climax and colorful scoring does not necessarily mean a first-rate piece. There must be an underlying idea or mood to give vital impetus to the music, else the unusual instrumental combinations and overwhelming sonorities are of little esthetic value. Of Mr. Barlow's music the same can be said in addition to the fact that the work was overlong and monotonous as to mood. For chorus, soloists, and orchestra, the work is in the nature of a cantata, and while there are several arresting moments in the course of the composition, the general impression is of discursiveness and immaturity.

DR. HANS KINDLER

has signed a contract for three years to continue as conductor and musical director of the National Symphony Orchestra of Washington, D. C. Dr. Kindler founded the orchestra in 1931, and has been its conductor throughout its existence.

Ballet Evening

To close the festival in traditional fashion, an evening of ballet was presented in the Eastman Theatre by dancers and soloists from the classes of Thelma Biracree, assisted by the Rochester Civic Orchestra, Dr. Hanson conducting. Four short ballets were given; Courthouse Square (music by Burill Phillips); The White Peacock (music by Charles Griffes); The Betrothal (music by Eric DeLamarter); and La Guiablesse (music by William Grant Still). Mr, Phillips' music is from his orchestral suite of the same name, and portrays in delightful fashion the Saturday night life in a small mid-western town. The delicate Griffes music was used as a background for a group ballet of girls, which caught admirably the mood of Griffes' exotic composiiton. The Betrothal music of DeLamarter seemed exceedingly old-fashioned and not choreographed with any extraordinary originality, but was nonetheless enjoyed by the rather cosmopolitan audience that packed the theatre to overflowing. Mr. Still's ballet was produced here for the first time in 1933, and once again its charm and colorful story and choreography made a distinct impression on the audience. Guest dancers in these ballets were Evelyn Sabin and Harold Kolb, and Thelma Biracree appeared as soloist in three of the productions. The work of the entire corps, soloists, orchestra, and conductor was accorded a warm and genuine response from the audience, and finis was written to the seventh annual American Music Festival.

Symposium of Student Composition

A symposium of orchestral compositions by student composers of the Eastman School was held during the week preceding the festival. Under Dr. Hanson's baton, the Rochester Civic Orchestra gave readings of twenty-five works, of which six were selected for presentation over the NBC network on April 22. The purpose of the symposium, which occupied four morning and two afternoon sessions, was to enable the young composers to hear their music in rehearsal, and to secure the reactions of their fellow students and of the public, which was admitted to all symposium events.

The broadcast portion of the symposium presented the following six works: First movement of a sinfonietta (Anthony Donato); two songs from the cycle, Fatal Interview (Robert Ward), with Hazel Gravell as soloist; Enchantment (Walter Mourant); fantasy for viola and orchestra (Gardner Read), with Julia Wilkinson as soloist; symphonic prelude (Karl Ahrendt); and the final chorus from the oratorio, The Everlasting Father (J. De Forest Cline). Dr. Hanson spoke briefly concerning each work, and a most interested audience was present to hear the program in Kilbourn Hall.

The remaining compositions heard during the symposium were as follows: Poem-Sappho and Phaon (Victor Alessandro); Five Incapacitated Preludes (Byron Arnold); Nocturne (William Barre); Scherzo Ritmato (Paul Beckhelm); two symphonic pieces (Paul Christiansen); California Suite (H. Klyne Headley); suite for orchestra (Homer Keller); two dances (Jack Lowe); March for the Dead (Chester Mann); Legend-Seanachas (Alice McElroy); Ballet Suite-Industry (Joshua Missal); overture in E minor (Robert Paler); variations (Leland Proctor); From a Lute of Jade, for voice and orchestra (Gardner Read), with Erna-Mae Gilcher as soloist; three songs from the Breadth of the Earth (David Strickler), with Charles Bergner as soloist; Solemn Prelude (Vladimir Ussachevsky); symphonic poem-Chicago (Alan Wells); Prologue to Tower (Arthur Whittemore); first movement of concerto for piano (Frederick Woltmann), with the composer as soloist.

Second Contest for Orchestral Works by N. Y. Philharmonic Orchestra

The Philharmonic-Symphony Society announces for next season its second annual contest for orchestral compositions by native-born composers. There will be a first prize of $1,000 for a major work, from twenty-five minutes to symphonic length, cast in any form the composer sees fit. A second award of $500 is carried over from the past year when no composition in this class was considered by the judges to merit the award. This is for a shorter work, from ten to twenty minutes, which can be an overture, a tone poem, a suite, or anything else appropriate. Both works must be orchestrated within the limits of the normal symphony orchestra. They must never have been published or publicly performed before, or submitted in the first Philharmonic-Symphony contest. The Society again suggests that the works have their roots in the American scene or indigenous folk or art sources. The prizes, however, will be awarded on purely musical grounds, irrespective of other literary connotations.

The closing date for the entry of the shorter work is October 15, 1937; for the larger work, January 1, 1938. Both will be performed by the Philharmonic-Symphony Orchestra under John Barbirolli. Candidates must obtain entry blanks from the offices of the Philharmonic-Symphony Society, 113 West 57th Street, New York. Scores should be sent to the same address. The scores must be signed with a *nom de plume*. Attached to the score must be an envelope with the composer's pseudonym and title of the work written on the outside. Inside the envelope must be the entry blank containing the composer's real name and address. These envelopes will not be opened until after the judges have made their decision. The return of a manuscript indicates its rejection. Only prize winners will be notified directly of the fate of their works. The names of the judges will be announced shortly. The society reserves the right to withhold the award if no composition is considered worthy of it.

In addition to the two prizes, honorable mention may be awarded to any composition which, in the opinion of the judges, merits such recognition. Should a work receive honorable mention, it will also be performed, with the consent of the composer, by the Philharmonic-Symphony Orchestra.

NBC Commissions Menotti Opera

The National Broadcasting Company has commissioned Gian-Carlo Menotti, twenty-five-year-old composer of Amelia Goes to the Ball, opera buffa produced last month by the Curtis Institute of Music in Philadelphia and New York, to write an opera especially for radio. The new work is to be finished by December, and is to occupy an hour in performance. The NBC has specified that it has the rights for the premiere and all radio rights for three years afterward; also an option on three more operas. Mr. Menotti studied composition at the Curtis Institute in Philadelphia.

Frances Blaisdell and Alexander Williams Wed

Frances Blaisdell, flutist, daughter of Mr. and Mrs. Ferren F. Blaisdell of Red Bank, N. J., was married on April 20 to Alexander Williams, a member of the New York Philharmonic Orchestra at the Beethoven Association, New York

Vital Subjects Debated at Federated Clubs' Biennial

(*Continued on page 7*)

sponse from the children and unusual sonority of voices featured the work. The composer acknowledged the compliment and beamed with pride when he appeared on the stage.

Mrs. Edward MacDowell addressed the afternoon assembly, speaking of The House in the Woods founded thirty years ago by her late husband, as a retreat for composers, writers, and artists of talent.

Dorothy Gordon presented a costume recital of simple but picturesque native and European folk-songs. With appropriate gestures and pantomime, the artist aroused enthusiasm among the children and won much applause.

Federation Banquet

In the evening the federation banquet was held in the Riley room at the Claypool Hotel under the direction of Mrs. Bernard Batty. It was announced that all states except Nevada were represented at the convention. Among the speakers were Milton J. Cross, radio announcer for the NBC, who introduced two winners of the Metropolitan auditions of the air, Maxine Stellman, soprano, and Thomas L. Thomas, baritone, and they responded with vocal numbers. Mrs. Herbert Witherspoon talked on The Metropolitan Opera Guild and Dr. Dudley C. Watson of that city gave an address on Opera in Chicago. Brief talks were made by federation members, after which Reinald Werrenrath, baritone, although not officially scheduled, sang a group of numbers with eloquence.

Sunday's Events

Activities began Sunday with the club president's breakfast and meetings for district and state council presidents in the Claypool. A junior conference was held, and representatives of forty-five States made arrangements to ballot for the board of directors.

In the afternoon Davidson Taylor, head of the program department of CBS, gave a fine address on Music Programs and Radio Audiences, after a program of religious chorales by the Burroughs Concert Choir.

The Kreiner String Quartet offered two quartet numbers by American composers, Isadore Freed and Quincy Porter. The quartet performed excellently, but much of the beauty was lost in the large auditorium, and there was considerable noise in the rear of the hall. Scott Malcolm and Reginald Godden, a two-piano team, were the highlights of the afternoon in works by Bach, Kreisler and Liszt. Their ensemble work is uncanny in precision and one of the best we have heard in piano duos.

The Amphion Chorus of Fargo, S. D. (Daniel Preston, director), opened the evening session with a program of sacred works. This male chorus sings with authority and follows its director faithfully. John Charles Thomas was guest artist and as usual interpreted a program of songs magnificently. Carroll Hollister at the piano gave excellent support.

Winners in the operatic voice contest held on Sunday were Edna Seim soprano (Lansing, Mich.), and Vitto Bassi, tenor (Philadelphia, Pa.).

Business Session

Monday morning was devoted largely to a business session. Mrs. Etta Hamilton Morris of Brooklyn, N. Y., national federation opera chairman, reported an increase from eight to forty-one state opera chairmen since the last biennial convention, but little production of opera on a statewide scale. Mrs. H. A. Patterson of Minneapolis, chairman of choral work and choir festivals, predicted that some day the federation would have a national chorus to feature at the convention. At the present time the federation has thirty-six choral chairmen, thirty-five chairmen of choral festivals, and twenty-five chairmen of religious choral music. This year, for the first time in the history of the federation, a choral day was observed.

Mrs. M. Donald Spencer (Portland, Ore.), chairman of the committee on orchestras and chamber music, made a plea for richer appreciation of chamber music, and to place more of it on music club programs. Mrs. Ralph Good (Patton, Pa.), chairman of the American composers' department, reported the premieres of 101 major musical works in this country during the season of 1936-37. Of these, seventy were works of American composers.

Henry Drinker of Philadelphia spoke on Practical Hints for Promotion of Choral Singing and told of his group, which "has never given a concert and probably never will," but which sings for the love of it. Joseph Maddy, president of the National Music Camp at Interlochen, Mich., discussed band music with emphasis on color combinations. A. Walter Kramer declared that no composer in the world today can make a living by the composing of serious music. If composers were less disturbed by other things, they might write better music, he avowed.

At noon the federation luncheon was held with Olga Samaroff as the speaker. She made a plea for women musicians to have an even "break" with men and also urged that in building programs an equal number of women be represented with men musicians. Mrs. Jardine was presented with a life membership in the organization.

In the afternoon the Dayton Mother Singers; the West Palm Beach Chorus; the St. Louis Madrigal Club; the Baton Rouge Music Club; the Dayton Music Club; and the Appleton MacDowell Chorus gave the program. Each contributed music of a high standard and demonstrated what some of the choral groups have accomplished.

Young Artists' Final Awards Made

The young artists' finals contests in the evening created much interest and excitement. Eudice Shapiro of Philadelphia won the violin award. Ida Krehm of Chicago was co-winner with Jacques Abram, Houston, Tex., in piano, while Mary L. Bowen of Baltimore won the voice competition. All displayed much ability and technical equipment. The judges were Louis Persinger, Nikolai Sokoloff and A. Walter Kramer in violin; Beryl Rubinstein, John Powell, Severin Eisenberger, and Mr. Sokoloff in piano; and Reinald Werrenrath, Charles Hackett, Frank Laird Waller, Fabien Sevitzky and Paul J. Weaver in voice.

After the young artists' contest, frivolity reigned at the past president's frolic at the Claypool. The program included a supper and a series of stunts which ranged from utter nonsense to serious dialogue and song. The frolic was announced as Histerical and Historical Sketches.

College and University Day

Tuesday was college and university day. Ada Bicking, in an address on Music in Education, declared that discipline was much more difficult to maintain in schools where music was eliminated from the curriculum. Marshall Bartholomew praised the work of the federation and deplored the fact that politicians can sit down and abolish the music departments of state and local institutions as a measure of economy.

Students' Section Created

The creation of a student section as an official and legal part of the federation was completed at a business session. This will include student members, college groups, student musician groups, and other organizations for members between the ages of eighteen and twenty-five. The office of national student advisor was created. Paul J. Weaver also spoke during the morning period. Persons who tune in on a symphony orchestra and then proceed to a game of bridge were the target of his pointed remarks.

Programs were presented during the day by the Stout Institute Symphonic Singers; Berea College Glee Club; Mississippi State College for Women's Glee Club; and the Arthur Jordan Conservatory Orchestra. The work of these organizations displayed a wide variety of color and indicates that our colleges are giving serious attention to music study.

Musical Events

John Powell appeared on the afternoon program in a recital of southern ballads of his own transcription, country dance tunes, and works by Beethoven and Chopin. Preceding his recital by a brief talk, Mr. Powell apologized for failure to complete a symphony on American folk tunes for the convention. The dance tunes were especially delightful and won much applause from the audience.

The evening concert was presented by Rudolph Reuter and the Chicago String Quartet. Mr. Reuter was heard in two groups, the first presenting works by composers from Rameau to Weber, and the second a list of modern works. Tcherepnin and Villa-Lobos numbers were especially interesting as they are characteristic of the composers' respective countries. Insistent applause greeted each group as both were convincingly performed.

The quartet selected was the Haydn in F major (op. 77) and received a careful, sympathetic reading. Mr. Reuter then collaborated with the members and performed Leroy Robertson's quintet for piano and strings in A minor. The composer, who is a resident of Utah, has contributed a work of dramatic character with decided melody, which is a welcome addition to American music.

On Wednesday, Walter E. Koons, music editor of NBC, discussed radio aspects in connection with education, and asserted that this country is spending more money on art music than any other. Brief talks were made during the morning by chairmen of different groups and committees. Music clubs in all parts of the country were urged to keep on the alert, and the benefits of music as a cultural and therapeutic aid were emphasized. Discussion of music in sound pictures and information in regard to music research were other topics.

In the afternoon the Hardin Piano Quartet, of Norfolk, Va.; the Old Harp Singers of Nashville, Tenn., and the Broad St. Presbyterian Church Choir of Columbus, Ohio, presented a wide variety of musical numbers. The work of these ensembles met with approval by the audience, as their numbers showed careful preparation and proved to be one of the most enjoyable programs thus far.

National Symphony Orchestra Appears

At night the National Symphony Orchestra, conducted by Hans Kindler, gave a program of works by Wagner, Brahms, Mary Howe and Moussorgsky. Kindler aroused much enthusiasm, especially in the Wagner and Brahms works. Dalies Frantz, the 1933 winner in the young artists' contest, was soloist in the Liszt E flat piano concerto. By this brilliant performer, the work received a careful reading and the popular artist added two solo numbers. At the close the orchestra added a Strauss waltz.

The final day of the convention opened with a meeting in the Chateau Room of the Claypool. Addresses were made by John Powell, Fabien Sevitzky, Mrs. Crosby Adams and Mrs. Edgar Stillman-Kelley. A plea was made that our government should appropriate funds for music scholarships in schools and colleges.

At noon a luncheon and conference on Music in Religious Education was held at the Roberts Park M. E. Church. Questions pertaining to church music and choir problems were discussed, with interesting papers from representatives of Jewish, Catholic and Protestant Churches.

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Modernized Ancient Ballet Pleases Shanghai Public

Russian Composer Supplies Orchestral Score—Piatigorsky and Elman Draw Large Audiences in Chinese City

SCENE FROM THE DREAM OF WEI LIEN,
ballet by Aaron Avshalamoff, recently premiered by the International Arts Theatre of Shanghai. (Lacks News Photo.)

Shanghai.—A unique event of our season was the International Arts Theatre production of Aaron Avshalamoff's ballet, The Dream of Wei Lien. Outstanding spectacle, its colorful costumes against an unusual scenic arrangement utilized the idea of a huge screen instead of the conventional backdrop. Group ensembles—the Dance of the Many-Armed Goddess and the Dance of the Devils—and the solo dances, especially the Spear and Tea Cup numbers, made the production a significant one, especially as the music re-created what was the essence of Old China. The orchestration had exceptional brilliance.

Further, the performance forecast that perhaps a new art form is beginning to emerge from this alliance of East and West; however, a form by no means yet fully developed for its edges are raw and its surface is unpolished. There are even basic problems not yet solved. But with all its shortcomings, The Dream of Wei Lien does prove that the union of the Western Symphony Orchestra with Chinese pantomime enriches both.

The composer has based all of his compositions upon Chinese themes, striving always to preserve and embellish the native characteristics although using a full symphonic ensemble. America has heard only the composer's Hutungs of Peiping (performed in 1935 by Stokowski and the Philadelphia Orchestra) and his less mature opera Kuan Yin, presented some years previously by the Neighborhood Playhouse. Among his other works are the Soul of the Ch' in, also a ballet, and his piano concerto which has been recorded locally by Pathé.

String Seductions

Gregor Piatorgorsky paid Shanghai a fleeting visit, staying only long enough for one appearance with the Municipal Orchestra.

Mischa Elman gave four recitals and made one appearance with orchestra, playing on all four occasions to sold-out houses. Particularly worthy of comment was Elman's interpretation of the Bach G minor concerto, the A major sonata of Franck; Beethoven's Kreutzer Sonata, and the Mendelssohn concerto. The concert with the Municipal Orchestra, under the leadership of Maestro Paci, was an ambitious and gala affair at which Elman performed the Tschaikowsky and Beethoven concertos.

News Notes

After several lean years the Municipal Orchestra has suddenly found new favor in the eyes of the public, its Sunday afternoon concerts being well patronized this season. The Shanghai Choral Society has given two concerts with Dvorak's Spectre's Bride and Handel's Messiah, and is now preparing Brahms' Requiem.

Henry Purmont Eames, after an extensive lecture tour throughout Japan and Korea, stopped here to give one of his educational illustrated musical programs.

In the near future the composer-pianist John Hazadel Levis will do a recital devoted entirely to his own compositions.

Vanya Oakes.

San Francisco Orchestra Closes Year With Stirring Performances

Monteux Leads Classic and Modern Scores—Choral Program a Feature—Schelling Directs Children's Concerts and Is Soloist—Hubermann, Lent, Thomas, Tibbett and Deering Appear

SAN FRANCISCO.—The symphony and the dance, with side glances into other fields, formed the musical picture for April in this community.

The San Francisco Symphony Orchestra closed a season that was remarkable for three different reasons. It was the twenty-fifth anniversary year for the orchestra; it was the second under the direction of Pierre Monteux; and it was the second without a deficit.

ORCHESTRAL AND CHORAL LISTS

The symphony concerts of the month given under the auspices of the Musical Association were remarkable in many ways. At one, Ernest Schelling was soloist, giving a profound and scholarly performance of the Schumann piano concerto and conducting an intensely vital interpretation of his own Victory Ball. John Charles Thomas won the ovation of the season as soloist in another symphony pair. The concluding program of this series involved stirring and monumental readings of Stravinsky's Symphony of the Psalms and Beethoven's ninth, with the Municipal Chorus participating and with Lina Kroph, Myrtle Leonard, Roy Russell and Douglas Beattie as soloists in the Ode to Joy.

MODERN WORKS APPEAL

Monteux and his men also scored mightily in other contributions to the series. The writer has never heard a more brilliant performance of Strauss' Don Quixote nor a more accomplished version of its solo role than that given by Willem van den Burg. Nothing approaching Monteux's perfection in the Ravel Tombeau de Couperin has ever fallen on these calloused ears, while his Brahms and Wagner were the work of a magnificent master.

SYMPHONY BY MEREDITH WILLSON HEARD

Two symphony concerts were given under the auspices of the Municipal Art Commission. One was a gala popular affair celebrating the silver jubilee at which Charlotte Boerner sang magnificently. At the other the only locally composed work of the season was heard, A Symphony of San Francisco by Meredith Willson, director of music for the Western division of the National Broadcasting Company. This composition, presented for the first time last season, is large in conception, brilliant, vigorous, tuneful, and well made in all its aspects.

SYLVIA LENT SOLOIST

The soloist at the last Municipal concert was Sylvia Lent, violinist, in the Bruch G minor concerto. Since this artist's playing cannot be reviewed by the undersigned without the personal equation, I quote Marjory Fisher's review, which spoke of Miss Lent's "keen musical insight, which found in the Bruch a lyric eloquence more profound than most virtuosic violinists have ever discovered."

SCHELLING LEADS CHILDREN'S CONCERTS

A series of four San Francisco Symphony concerts for young people was directed by Ernest Schelling with his unfailing wit and charm, exploiting his unique collection of musical and visual materials.

It should also be recorded that the orchestra gave two concerts out of town, one at the University of California in Berkeley with Bronislaw Hubermann as soloist in the Brahms concerto and one at San Rafael under the auspices of the Marin Musical Chest with Henri Deering ovationed in the Schumann.

The dance came to the fore in a series of performances by Martha Graham and her dance group and by Ted Shawn and his men dancers.

RECITALS

Several other important matters remain to be recorded. Laura Dubman, a twelve-year-old pianist born here, returned after four years in New York to illustrate that she is one of the few genuine prodigies this town, ridden with child musicians, has produced. The St. Olaf Choir, which had not been heard locally for many years, again demonstrated its virtuosity in a concert directed by F. Melius Christiansen. Organizations composed of first chair symphony men—the San Francisco String Quartet and the Wind Instrument Ensemble of San Francisco—completed successful seasons.

TIBBETT IN CONLEY SERIES

Peter Conley's course of concerts by eminent vocalists brought the song recital of the year by Lawrence Tibbett, who has more ideas to the minute than most others evolve in an hour.

A. F.

JEAN NORRIS,

young English pianist, who is to give a London recital at Grotrian Hall on June 7, won the first open scholarship at the Royal College of Music, at the age of seventeen, and last year the Chappell Gold Medal, at nineteen. Miss Norris has had many appearances in London and several broadcasts. She has also played in the Provinces with orchestra, and given concerts in Paris and Switzerland. (Photo © by Ray Vaughan.)

Quaker City Applauds Comic Ballet

Trudi Schoop Forces in Second Appearance of Season—Stringart Quartet Ends Series

PHILADELPHIA.—Trudi Schoop and Her Comic Ballet returned to Philadelphia for her second appearance here this season, giving two performances April 23 and 24. The Blonde Marie, a dance comedy in eight scenes by Trudi Schoop, with music by Paul Schoop, proved a delightful presentation, with the incomparable Trudi in the title part.

Miss Schoop has a wonderful gift of portraying comedy. She was ably supported by an excellent group, consisting of Katta Sterna, Edith Carola and Meta Krahn as more or less leaders, with the following equally clever in their different parts—Marti Muffler, Marin Raae, Didi Lederer, Hilde Palmer, Ellen Liy. Gitta Wallerstein, Otto Ulbricht (wonderfully skillful), Ralph Ray, Werner Herrmann, Niels Bjorn Larsen, Jenny Graff. Lothar Perl and Paul Schoop provided the music for the entire performance with their clever playing on two pianos.

STRINGART QUARTET

The Stringart Quartet, consisting of Jac Gorodetzky and Arthur Cohn, violins; Gabriel Braverman, viola; and Maurice Stad, cello, gave the sixth and closing concert of this season, in the roof garden of the Ritz-Carlton Hotel, on April 28, before a large and warmly-appreciative audience.

The program included the Mozart quartet in G major; Beethoven's quartet in C minor; and Leo Weiner's quartet in E flat (the latter selected by request of the audiences at previous concerts). Fine playing was done throughout the program, which opened with the Mozart work, splendidly interpreted. The Weiner quartet came second, graceful and melodious, forming an excellent division between the Mozart and Beethoven quartets. The quartet did some of the finest playing of the season in the Beethoven work, as to tempi, dynamics, tone and general ensemble.

M. M. C.

Colonne Orchestra In Brussels

Paray's Conducting Praised—St. Matthew Passion at Conservatoire—New Quartet by Jongen

BRUSSELS.—The Colonne Orchestra of Paris, under Paul Paray, and with Louis Cahuzac, clarinet soloist gave a concert under the auspices of the Maison d'Art. Paray was admired for the way he entered into the spirit of Bethoven and Schumann works, displaying impressive balance and care for detail. Louis Cahuzac aroused enthusiasm by his splendid performance of the Mozart concerto.

The fourth Philharmonic concert, directed by Defauw, consisted of Mahler's Song of the Earth, with Sabine Kalter (soprano) and Henk Noort (tenor) as soloists, and Beethoven's seventh symphony, which was admirably read. Applause for Defauw and his men rang long.

GIFTED AMATEURS

The second concert by the Cercle Musical des Amateurs, marked another brilliant success for the group and conductor Léon Jongen. The program—an ambitious one for an amateur orchestra—included overture and scherzo from a Midsummer Night's Dream (Mendelssohn); Dolly Suite (Fauré-Rabaud); concerto for organ and orchestra (Handel); and Symphonie Concertante, for organ and orchestra (Jongen) with the composer as soloist.

ST. MATTHEW PASSION

At the final Conservatory Concert we had Bach's St. Matthew's Passion. Desiré Defauw conducted. The preparatory work had been carefully done, the result being an admirable performance enthusiastically received.

Alfred Dubois' violin recital evoked unusual interest. His program, both arduous and varied was sonata in A (Veracini), Chaconne (Bach), Poème (Chausson), Tzigane (Ravel), and shorter pieces by Paganini, Szymanowski, De Falla and Mozart-Kreisler. Dubois' tone is invariably beautiful, and he is expert in questions of style. A full house gave marked appreciation.

Hector Clokers played Bach's six sonatas for violin in two recitals with success truly remarkable.

The final Zimmer Quartet concert at the Cercle Artistique included an opus by Joseph Jongen. Thoroughly modern and original, the work won interest and regard.

TINEL'S FRANCISCUS RESTORED

Recently the Popular Concerts organized by the Philharmonic Society closed with Tinel's oratorio Franciscus. This work, given the world over, still impresses with its nobility and religious beauty, and the present production was in every way compelling. Among the vocal soloists were MM. Bricoult, Toutenel and De Groote.

At the Philharmonic concert conducted by Louis de Vocth, Bach's St. John's Passion drew a large audience. The Caecilia Choir from Antwerp, Jo Vincent, Theodora Versteegh, Henk Noort, W. Ravelli and G. de Decker, shared in the ovations.

La Argentinita, Spanish dancer, gained admiration at her recital, assisted by Ramon Montoya, guitarist, and Maurice O'Hana, pianist. The danseuse showed grace and rhythmic surety.

Alexandre Uninsky's recital displayed brilliant pianism, which brought him deserved encores.

RECITALISTS

Eugene Magid, Hungarian violinist, was liked especially in Paganini's Moses Fantasy on the G string, where he showed facile technic and rich tone.

Joseph Rogatechewsky's concert revealed splendid voice and style. Theodate Johnson's song recital stood out because of her particular success in Lieder by Brahms and Wolf.

SIDNEY VANTYN

National Piano Tournament Opening in New York June 1

The National Piano Playing Tournament, New York unit, sponsored by the National Guild of Piano Teachers of which Irl Allison is founder and president, will be held beginning June 1 at a place to be announced later. The tournament is open to both children and adults. It is one of fifty being conducted throughout the country from February through June. Details of the entrance requirements and the purposes of the tournament have been outlined in previous issues of the Musical Courier.

England Estes, American woman pianist, recently of New York, went to California to act as the sole judge in some piano-playing auditions which began on May 1 as part of the National Piano Playing Tournament.

Due to conflicting dates, arrangements could not be made for Mrs. Estes to judge all of the California tournaments. Adelaide Trowbridge Perry of the University of Southern California judged the Orange County Tournament. Noah Steinberg, teacher of San Francisco, is to judge the Santa Rosa Unit. Olga Steeb, teacher of Los Angeles, is to judge in Oakland. Elizabeth Simpson, teacher of Berkeley and San Francisco, was the judge, April 17 and 18, in Fresno.

Betty Paret's Pupils to Appear

A recital by pupils of Betty Paret, ranging in age from six to nineteen, will be given on May 8 in the Assembly Hall of the Fifth Avenue Presbyterian Church, New York. There will be three ensembles, one a large group playing on Irish harps; another called the Junior Ensemble; and the already familiar Harp Quartet.

RICHARD
BONELLI

Baritone

CONCERT

"Each of the songs Bonelli presented was distinguished for the purity and beauty of the artist's voice, the sensitive intelligence of his musical personality, and the extraordinary cleanness of his diction."

. . . *San Francisco Chronicle*

OPERA

"The brilliant resources of Mr. Bonelli's voice were on fervent display throughout the performance. He exhibited his customary command of the traditions of his part." . . . *New York Times*

RADIO

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Cincinnati Orchestra Series Has Finish in a Blaze of Enthusiasm

Helen Jepson Heard in Symphonic Program—Orpheus Club, Contemporary Concerts and Bach Society Give Lists

CINCINNATI, O.—Selecting for his last regular concert of the season by the Cincinnati Symphony Orchestra, Schubert's Unfinished Symphony, Mozart's Haffner Symphony and the Beethoven fifth symphony, Eugene Goossens proved himself a master of program building as well as of the interpretation of these great works. He revealed a breadth of understanding of these composers, and he brought to the production lovely phraseology, remarkably interesting interpretation and a musicianship of highest rank.

There being no soloist to demand attention, one could enjoy this orchestral program completely. The audience was wildly enthusiastic, for the program was a triumphal climax to a brilliant season.

HELEN JEPSON HEARD WITH ORCHESTRA

The lovely voice of Helen Jepson soared through Music Hall with the pristine beauty of a silver bell. Her audience, at the second last concert of the season by the Cincinnati Symphony Orchestra under direction of Eugene Goossens, sat entranced. Perhaps the aria from La Traviata, Ah, fors' e lui, displayed to best advantage her fine, flexible voice, excellent diction, warmth of interpretation and tonal beauty.

Goossens equalled the pleasure in this part of the program by his superb playing of the orchestral numbers he had chosen: Music for the Royal Fireworks (Handel-Harty), Scotch Symphony (Mendelssohn), In a Summer Garden (Delius) and The Sorcerer's Apprentice (Dukas).

ORPHEUS CLUB CONCERT

Phradie Wells, soprano, was the delightful soloist with the Orpheus Club under direction of Dr. Thomas James Kelly. She sang Träume, Zueignung and Traum durch die Dämmerung (Strauss), the Air of Lia from L'Enfant Prodigue (Debussy), the aria, Pace, pace mio dio (Verdi), and a group of modern songs by Gretchaninoff, Bantock, Gianini and Densmore, displaying a fine voice of rich quality together with a charm of personality that added immeasurably to the evening's success. Indeed she was forced to accede to the audience demands for encores. The club sang excellently and offered several lovely numbers among them, Three Songs from the Chinese (Bantock), The Chafer and the Flower (W. H. Veit) and Night Witchery (A. M. Storch).

CHANGES IN ORCHESTRA PERSONNEL

Vladimir Bakaleinikoff, assistant conductor and principal of the Cincinnati Symphony Orchestra's viola section, resigned to take up work in Hollywood. Others resigning at the end of the May Festival season are Karl Kirksmith, principal of the 'cello section; Max Hess, principal of the horn section; William Bell, tuba; Joseph Quintile, harp; Carl Kohlman, trombone; and Samuel Rabinowitz, violin. Several of these are going to join the Toscanini radio orchestra.

The Cincinnati Symphony Orchestra, under the direction of Eugene Goossens, has been heard on two radio programs other than the regular concert broadcast. On the General Motors Promenade Concert, April 25, when Rosa Ponselle and Frank Forest were soloists, and on the April 22 program sponsored by American Bankers, with George M. Verity, chairman of the American Rolling Mill Co., as the speaker.

CONTEMPORARY SERIES CLOSES

The closing program of the Contemporary Concert Series, directed by John W. Haussermann, Jr., presented the Quartet, Op. 12, Fantasy, by Eugene Goossens, and three premieres, Haussermann's most recent work for string quartet; a Quartettino, No. 2, in G, by Ludwig Sedlaczek of Louisville, Ky., and Quartet, by Paul Katz, director of the Dayton, O., orchestra.

BACH SOCIETY FESTIVAL

The Bach Society's annual celebration took the form of a miniature Bach Festival at the home of Emma Roedter, founder and president of the society. The Easter cantata, The Heavens Rejoice, was heard in its first complete performance in America. Orginally scheduled for March 21 the program was postponed because the orchestral score is not yet printed and had to be copied from the original score by Charles Munger.

M. D.

St. Petersburg, Fla., Has Third Music Festival

ST. PETERSBURG, FLA.—One of the outstanding events of the past month here was the third annual music festival, conducted by Morris Gabriel Williams, at the Senior High School. The Florida Festival Chorus was assisted by Jeannette Vreeland, soprano; Grace Leslie, contralto; Paul Althouse, tenor; and Frederic Baer, baritone.

On the first night, the chorus sang well, reflecting much credit on Mr. Williams, particularly in their performance of The Heavens Are Telling (from Haydn's Creation) and the Hallelujah Chorus of Handel's Messiah. All the soloists but Mr. Althouse participated in this program. Miss Vreeland revealed her brilliant and well controlled soprano in Pace, Pace, Mio Dio from La Forza del Destino, and other arias, and songs of Liszt, Debussy, Ravel and Deems Taylor. Miss Leslie won applause for the rich quality and deft use of her voice in operatic excerpts (particularly the L'ingrato m'abbandona from Meyerbeer's Le Prophete) and songs of Meta Schumann, Bantock and others. The vibrant and deep-toned baritone of Mr. Baer is familiar to concert audiences hereabout, and, in addition to his regular numbers, Mr. Baer added items from the "requests" with which he had been deluged.

Mention must be made of the fine choral performance of Star of the World, composed by Mrs. A. D. Glascock. a local musician, to words of Alma Wiley, local poet.

On the second evening, the assisting artists were augmented by Paul Althouse. The Metropolitan Opera tenor reaped an extensive share of glory, singing German Lieder and an aria from Die Walküre, Tally Ho by Leoni, Long Ago in Alcala (Messager) and Mana Zucca's I Love Life. Other numbers were the aria O Paradiso and songs in English. He was hailed enthusiastically. Later, Mr. Althouse and the other three soloists joined the chorus in an excellent reading of Rossini's Stabat Mater. Mr. Althouse's accompanist was Pablo Miquel.

W. L.

ALTON JONES

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FERI ROTH

has been engaged as musical director by the Coolidge Foundation to present the six Bach Brandenburg concertos at San Mateo, Calif., in two evenings during the first week of August. The Roth Quartet and prominent soloists will participate.

Heifetz, Rachmaninoff In Paris Appearances

Hart House Quartet Admired—Couperin Masterpiece Available for Disc Followers

PARIS.—To an immense throng of believers in the Salle Playel, Serge Rachmaninoff expounded the gospel of keyboardism. His preachment elevated listeners to the contemplation of rare beauty. Jascha Heifetz, who appeared with the Philharmonic Society Orchestra in the Brahms concerto (Sydney Beer officiated over the orchestra) played flawlessly and received an ovation that ended only when he came out and did Bach's prelude (E major partita) for violin alone.

Yvonne Printemps, better known as actress than as vocalist, gave a concert of songs, assisted by Jean Doyen. Her winsome and engaging manner notwithstanding, songs of Schubert and Schumann are distinctly not the affair of Mlle. Printemps. She does not even skim their surface, much less penetrate to what they have inside. In lyrics by Faurè, Messager, and Hahn, she was more *chez elle*.

The Hart House String Quartet was heard in a finished reading of Beethoven's op. 132. The tone quality was lovely throughout and the ensemble of these players, too, was greatly admired. The *andante* was particularly impressive in tone and feeling.

REMARKS ON RECORDS

So many people have written me from so many corners of the world, especially the United States, to express gratitude for calling their attention to valuable new records, that I wish now to call the attention of distant discophiles to H. M. V's. recent editing of Troisieme Leçon de Tenebres pour le Mercredy by François Couperin (1668-1733) modern realization by Arthur Hoerée.

From 1712 to 1714, Couperin composed nine Leçons de Tenebres: religious services for use on Wednesday, Thursday, and Friday afternoons of Holy Week, the ceremony getting its name from the fact that it ends with the progressive extinction of all the lights. The manuscript of the Third Lesson is the only one that has come down to us. Written for two voices, and chorus with accompaniment, the work, by the daring and refinement of its musical syntax, its emotional vigor and religious grandeur, can readily be classed with the ecclesiastical examples of Bach and Handel. Interpreted by Jane Evrard and her Female Orchestra, Mlle. Gouverne's Vocal Group, and soloists Derenne and Cuénod, these two records will embellish any collection.

Other records heard in concert comprise Pablo Casals in cello concerto in B flat (Boccherini) with the London Symphony Orchestra under Sir Landon Ronald; a stylistic presentation of E flat piano concerto (Mozart) by Gieseking and Berlin Opera Orchestra, directed by Hans Rosbaud; Marian Anderson, dropping her voice to the bottom of space in Schubert's Death and the Maiden, and making it light and airy in The Trout; and Toscanini, conducting the New York Philharmonic Orchestra, in a most poetic interpretation of Wagner's Siegfried Idyll.

IRVING SCHWERKÉ.

Havana Fare Enlivened By Ensembles

Diversified Symphonic Programs—Local Guitarist in Recital—Children Sing Operetta

HAVANA.—This city's Orquesta da Camera of Havana gave an interesting program at the Lyceum, with Mozart's piano concerto, A major, and works by Handel, Malipiero, Trapp and Prokofieff. José Ardevol conducted. Sylvia Lopez Revirosa (member of the executive board of the Society) was the soloist in the Mozart number, and gave smooth and well informed delivery.

Under the direction of Amadeo Roldan, the Philharmonic Orchestra of Havana offered two concerts at the Auditorium, the first with Spanish works by Spanish and French composers; for the second, Mr. Roldan presented excerpts from Wagner's Tannhäuser and Die Walküre; and his own Afro-Cuban compositions Motivos de Son and Danza Negra for voice and orchestra. Lolita Perez Moreno, the soloist, made a good impression with her voice and charming personality. The program closed with Roldan's Afro-Cuban ballet entitled El Misterio de Anaquillé. The orchestra gave fine performances and Mr. Roldan had many recalls.

Mercedes Giron Cerna, soprano, was heard by members of the Lyceum Society in more than a dozen songs including a Spanish group. She received much applause. Fine accompaniments were played by Oscar Lorie.

Armando Palicios, South American pianist, served as soloist at the regular monthly concert of the Symphony Orchestra of Havana, winning an ovation in Cesar Franck's Symphonic Variations and Bortkiewicz's concerto in B flat. The orchestra under the baton of Gonzalo Roig gave faultless accompaniment and also played numbers by Bizet and Tcherepnin.

Isaac Nicola, young Cuban guitarist, did a lecture recital at the Lyceum Society. The subject was Emilo Pujol and the Contemporary Guitar. Musical illustrations were from Pujol's own compositions and transcriptions of ancient works. Nicola gained a rich reward of applause.

Yeichi Nimura and Lisan Kay contributed two dance recitals specially for members of Pro Arte Musical Society. Their essays in the modern style were well received, with Hubert Carlin at the piano.

The Children's Fine Art Society was heard at the National Theatre, in an effective performance of the amusing operetta, The Toy Bazaar. More than sixty children were in the cast. Ponchielli's Dance of the Hours was executed with Kiki Skirving as first dancer. Nena Benitez, music critic and leader of the society, directed the orchestra. A large audience applauded with enthusiasm.

HUBERTO DE BLANCK

LILY DJANEL

who is appearing frequently at the Paris Opera, where she has just won a signal success as Marina, in Boris Godounow, has also sung this season at the operas of Monte-Carlo, Strasburg, Lyon, Marseilles, Bordeaux, and Rouen. At Monte-Carlo, as at Strasburg a few days before, she was acclaimed as Salomé. The following is quoted from an article by the leading critic of Strasburg:

"It is possible to affirm, without fear of being contradicted, that this representation was the best that the Municipal Theatre has given since the Armistice. . . . Lily Djanel eclipses the souvenir of all the Salomés that have appeared here since 1918. *Djanel is a musician and a tragedian."*

The first performance at Rouen of La Vie Breve (de Falla) won Lily Djanel equally high praise, Journal de Rouen reporting, *"Djanel gave beautiful vocal relief to the role of Salud. Her voice is powerful and rich in timbre; as a tragedian, Djanel disclosed a marvellous theatrical temperament."* At Bordeaux, where she has just appeared in Walküre, the press opinion was that she is probably the best Sieglinde ever heard in that city.

NADIA REISENBERG

In New York City Recital

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Press Comments on Miss Reisenberg's Recent European Appearances

"Since Carreño no woman has played the piano like this."—Prager Mittag, Prague, February 6, 1937.

"Her performance provided a singularly rare occasion for hearing real art."—Uusi Suomi, Helsingfors, March 4, 1937.

"A few bars sufficed to make the listener breathless with admiration."—Aftonbladet, Stockholm, February 27, 1937.

"Nadia Reisenberg has everything that goes to make a real artist out of a virtuoso."—Kurjer Polski, Warsaw, February 25, 1937.

"Those who heard her were enriched with the feeling of a great artistic sensation."—Ujsag Budapest, Budapest, February 11, 1937.

"Her talent is shown in her magnificent instrumental capacities and in great and perfect musicality."—Handelsblad, Amsterdam, March 17, 1937.

"One has the impression of an extraordinary pianist with a wonderful technique, with a colorful touch, capable of a wealth of nuances, with a beautiful and warm singing tone."—Neue Freie Press, Vienna, February 18, 1937.

"A highly impressive control of technique."—The Times, London, March 12, 1937.

"A performer truly gifted with interpretative insight."—Morning Post, London, March 15, 1937.

"A worthy pupil of Josef Hofmann."—The Observer, London, March 14, 1937.

EUROPEAN MANAGEMENT:
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Miss Reisenberg uses the Steinway piano exclusively

Nadia Reisenberg is a graduate of

THE CURTIS INSTITUTE OF MUSIC

Josef Hofmann, Mus.D., Director and Dean

PHILADELPHIA RITTENHOUSE SQUARE PENNSYLVANIA

[15th Century music notation]

New York Concerts

APRIL 27

Dessoff Choirs Old and modern music of absorbing interest and novelty made up the program given by the Dessoff Choirs (Paul Boepple, conductor) in Town Hall on this evening. Three Lieder by Senfl, sixteenth century composer, were lovely, archaic bits of folk composition, beautifully sung by the mixed chorus. Four lilting canzonets by Thomas Morley were beguilingly voiced by the Adesdi Chorus of women, members of which also did sprightly canons by Haydn, Beethoven, and Mozart. The A Cappella Singers of New York had some of the most effective music of the evening in four richly polyphonic chansons of Lassus.

The modern section included a repetition by the Motet Singers of the four Lieder on old German texts by Hindemith, recently premiered at the Coolidge Festival in Washington, the delicate expressiveness of which roused applause. Aaron Copland's The House on the Hill has a haunting melancholy and apt vocal writing. The Israel Citkowitz setting of Blake's The Lamb (premiere) is a rapt women's voice number in which atmospheric beauty is evoked by the use of a secondary wordless chorus. The composer acknowledged applause at its conclusion. Randall Thompson's Americana, settings of humorous excerpts from the American Mercury, given previously in New York, again caused amusement by their spirited manner. The choruses throughout the evening sang with superb tonal shadings and dynamic skill, and Mr. Boepple was often called upon to bow.

APRIL 28

Ray Lev One of the markedly gifted young American pianists, Ray Lev, drew a numerous audience to her nocturnal Town Hall recital, where she played an exceptional program in an exceptional manner.

One grants ample technic to most of the newer keyboard artists, and even the necessary musicianship, but only a few have individuality and unusual imagination as interpreters. To that rare class, Miss Lev certainly belongs. She avoids slavish adherence to tradition, and has the courage to express her own ideas, yet keeps them in style and spirit with the utterance of the composer. Beside her independence, the player has also warm temperament, and gives it rather full sway, an indulgence leading at times to over-hasty tempi and too sounding dynamics. Those faults did not, however, lessen the impression made by her general manifestation of fine talent.

Miss Lev's selections, aside from encores, were Bach's Chromatic Fantasy and Fugue; Brahms' F minor sonata; Beethoven's sonata in E minor (opus 90); and a group of premieres, Alexander Reschofsky's Study (No. 3) and Humoresque; Alexander Lipsky's Four Sketches; and Paul Belanger's transcription of the Polka from Weinberger's Schwanda, a propulsive and brilliant arrangement. The Reschofsky numbers showed resourceful harmonization and pianistic understanding. Lipsky's music is sensitively conceived and neatly factured. The composer shared bows with the performer. There was no doubt that Miss Lev delighted her listeners throughout her decidedly successful recital.

Down Town Glee Club Marking its eleventh season, the Down Town Glee Club gave its annual spring concert in Carnegie Hall, under its conductor, Channing Lefebvre. Winifred Cecil, soprano, was the assisting artist. The chorus, one of the well trained male organizations of Manhattan, offered a list of contrasted classics and modern scores. The program included numbers by Henschel, Elgar, Haydn; a Welsh hymn, Laudamus; a chorus from Handel's Deborah; Two Hymns from the Rig Veda, by Gustav Holst; Brahms' Der Gang zum Liebchen; pieces by Grieg, Cui and Wagner, and several folk selections. Miss Cecil revealed her sympathetic-timbred and finely schooled voice in an aria from Andrea Chenier by Giordano and songs by Tschaikowsky and Wagner. Celius Dougherty was her expert accompanist. Frank Scherer was at the piano for the club, and Harold Friedell at the organ. The audience was large and appreciative.

APRIL 30

Genia Robinor and Louis Bailly Delightful novelty and variety marked the second piano-viola recital by Genia Robinor and Louis Bailly in Town Hall this season, which again demonstrated the aristocratic approach of the artists to music of widely different manner. A rarity was the sonata in F minor by Jean Baptiste Senaillé (1687-1730), music of fragrant charm, the spirit of which both artists captured with a refined and tasteful performance. The Schumann Märchenbilder (op. 113), seldom heard today, with their whimsical fancy and strong contrasts of mood, had a warmly felt and intimate reading. Then came Brahms' sonata in E flat major (op. 120, No. 2), one of the most mellow and beautiful of his later scores, done with superb clarity and high musicianship. The second half brought three contemporary compositions, a Thème Varié of Gallic charm and resourceful development by Georges Huë, two sections from Joseph Jongen's melodious suite (op. 48), and as a major example of the modern school, Hindemith's unaccompanied viola sonata (op. 25, No. 1). In the last work, Mr. Bailly showed his distinguished command of all the technical possibilities of his instrument. Throughout the evening his tonal attributes and impeccable artistry were attractively displayed. Miss Robinor's contributions were marked by technical finesse, delicacy of pianistic color, and expressiveness. The audience was a discriminating and appreciative one, recalling the artists repeatedly.

MAY 2

Harold Dicterow The debut of the seventeen-year-old violinist, Harold Dicterow, was effected at Town Hall before a large and exceptionally responsive audience. With the assurance of a veteran, the young artist embraced a technically vigorous program which included the Max Bruch concerto in G minor, Sinding's suite in A minor, and a group by Kreisler, Paganini and Novacek. Mr. Dicterow's forte is the brilliant and hearty mood, for he is a technical expert, and the most trying of cadenzas and accumulated *staccato* double-stops were taken in easy stride. Yet, in restrained and hauntingly melancholy passages, the boy played with tenderness and insight, the perfection of which was marred only occasionally by a suspicion of excess vibrato on extreme *pianissimo*. Mr. Dicterow's bow speaks in tones of purity on all strings, and his phrasing is refined. Gregory Ashman assisted at the piano with efficient and musicianly accompaniments.

Amsterdam Lauds Walter's Mahler

Also Leads New Hungarian Score—Feuermann, Szigeti, Bailly-Robinor Win Laurels in Recitals

AMSTERDAM.—Bruno Walter continues to conduct the Concertgebouw for delighted audiences. He did a splendid reading of Mahler's third symphony. Annie Woud sang the contralto solos.

At another Concertgebouw seance, Emanuel Feuermann, cellist, was the center of attraction, playing Bach and Tschaikowsky. Feuermann won instant high standing. Walter offered the first local hearing of variations for orchestra, by Miklos Rosza, which hardly justified the care given the opus by orchestra and conductor.

Outstanding favor went to Joseph Szigeti (and Nikita de Magaloff, piano) for sonatas by Beethoven, Hindemith, Debussy, and lesser works. A capacity audience was present.

Louis Bailly (viola) and Genia Robinor (piano) gave us great pleasure in a sonata program, ensembled with authority and instrumental facility. The second half of the program was Ernest Bloch's suite for viola and piano, dedicated to Bailly.

A novelty was the concerto for violin, brass, and drums, by Sem Dresden, Dutch composer, a work original if not always agreeable. Hendrik Rynberg, violinist, was admired for his skill in this singular music.

Jan Smeterlin's Chopin recital had warm response. Other able recitalists were François Chloé, French pianist, and Jan Kiepura, tenor.

Mengelberg thrilled with a performance of Mahler's Lied von der Erde, with Ilona Durigo and Julius Patzak in the vocal parts.

MAX TAK

Lois Bannerman Heard in Many Programs

On April 11 Lois Bannerman, harpist, was soloist with the Festival Symphony Orchestra (Eugene Plotnikoff, conductor) at the Brooklyn Museum, Brooklyn N. Y. She was heard in the Ravel introduction and allegro for harp and orchestra. This number and an encore were broadcast over WNYC. Miss Bannerman gave a recital with Virginia and Mary Drane, duo-violinists, at Houghton College, N. Y., on April 19. On the 28th, she was a guest artist in a concert at the Flatbush Congregational Church, Brooklyn, N. Y.; May 6, she gave a joint recital with La Trianita, Spanish dancer, in the ball room of the Barbizon-Plaza; 12, she plays at Town Hall, New York, with the New York Madrigal Society; 14, gives a recital at Dunellen, N. J.

Oscar Wagner New Dean of Juilliard School

Oscar Wagner, dean of the Juilliard School of Music, New York, succeeds Ernest Hutcheson in that position. Mr. Hutcheson now is president of the school, following the resignation of Dr. John Erskine. Mr. Wagner was born in Corydon, Iowa. While

(*Photo by Blackstone Studios*)

OSCAR WAGNER

he attended high school in Joplin, Mo., the board of education gave him permission to attend only half-day sessions. The other half-day he spent teaching in his studio. In 1918 he was engaged as assistant instructor in piano at Eureka College (Illinois); in 1920, became head of the piano department, Eureka College; 1921, was appointed director of music department, Eureka College; 1922, made a concert tour of Canada, Hawaii, Australia; 1924, became assistant to Ernest Hutcheson in his private teaching in New York; 1926, he was engaged to teach at the Juilliard Graduate School; 1928, became assistant to the dean, Juilliard Graduate School; 1929, appointed director of extension department, Juilliard Graduate School; 1931, appointed assistant dean, Juilliard School of Music. Mr. Wagner received his present appointment in 1937.

Dorothy Bowen's Oratorio Engagements

Dorothy Bowen, soprano, has had several appearances this season in oratorio performances, including one in February with the Chicago Apollo Club in Schumann's Ruth. On April 18 she sang the title part in Liszt's St. Elizabeth with the University of Illinois Choral Society in Smith Memorial Hall at Urbana, Ill.

ATTRACTIONS

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—*Vienna, Allgemeine Zeitung*

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Season's Review at The Hague Shows Abundance and Quality

Eminent Conductors, Virtuosi and Ensemblists in Brilliant List—Diplomats Give Musical Soirées—Manhattan Quartet Scores Top Honors

THE HAGUE.—Our Residence Orchestra, at present without a permanent leader, was successively directed this season by Issay Dobrowen, Antonino Votto, Fritz Schuurman, George Szell, Toscanini and Paul Paray.

Toscanini's recent first appearance in Holland was a revelation. His programs were composed of Rossini, Schubert, Mendelssohn, Debussy and Wagner. The *maestro's* interpretation of La Mer (Debussy) surpassed in orchestral beauty and musical expressiveness, the expectations of even the most critical.

The Concertgebouw Orchestra of Amsterdam, which annually gives about fifteen concerts here, was conducted by Mengelberg and Bruno Walter. In addition to the regular repertoire, the two orchestras gave the premieres of works by Shostakovitch, Miklos Rosza, Ernst Krenek, Renzo Rosselini, Irgens Jensen and Alex Mossoloff, not to overlook our compatriots William Pÿher, Henk Badings, Koeberg and Leo Ruygrok.

Operatic Situation

Holland no longer has a National Opera, but the deficiency has been made up, during these latter years at The Hague, by several first-class representations from talented Dutch and foreign artists, and by the Italian Opera (established forty years ago in Holland).

Outstanding recent performances were Diana, a new ballet by Alex Voormolen, in collaboration with the delightful danseuse Yvonne Georgi, directed by Dobrowen; Midsummer Night's Dream given by the Wagner Society, the Albert van Dalsum Troupe, and the Concertgebouw Orchestra, under Mengerberg; and finally The Tales of Hoffmann, interpreted by Paris Opera artists and the Residence Orchestra conducted by Paul Paray. The Italian Opera continued its yearly campaign with Verdi, Puccini, Mascagni, Giordano, Donizetti, Boïto, and other *bel canto* masters.

Virtuosos in Plenty

Many celebrated artists were heard with orchestra or in recital, those who won signal success being vocalists Oda Slobodskaya, Jo Vincent, Eva Liebenberg, To van der Sluys, Marian Anderson, Rose Bampton, Else Rykens, Maria Last and Ilona Durigo; pianists Brailowsky, Schnabel, Gieseking, Robert Casadeus, Bartlett and Robertson, Andriessen, Lily Krauss, Elly Ney, Orloff, Lamond, Janine Weil, Rubinstein, Imre Ungar, Rummel, Joseph Pembaur and Theo van der Pas (the latter an immensely talented young pianist); violinists Kreisler, Spalding, Carl Flesch, Huberman, Szigeti, Ruth Posselt, Ginette Neveu, Simon Goldberg, Francescatti and Milstein; cellists Cassado, Charles van Isterdael, Orobio de Castro and Tibor de Machula. Among the child prodigies figured Guila Bustabo, Ossy Renaldy, Ida Handel, Willem Noske and Ruth Slenczynski.

Ensemble Offerings

Chamber music has also been well served this season. The Manhattan Quartet won a formidable success—a triumph the like of which has seldom been witnessed in Holland. Other applauded Quartets were Calvet, Lener, Kolisch, Busch and The Hague. The Netherlands Chamber Orchestra under Otto Glastra van Loon, gave pre-classical and ultra modern programs, winning laurels not only at The Hague but throughout the country and at Paris and Brussels. The Hague has two other chamber orchestras directed by Toon Verkey and Fritz Guillard, and the excellent Musica Orchestra headed by F. E. A. Koeberg, Dutch composer.

During Holy Week, the Hague section of the Toonkunst, directed by Peter van Anrooy, gave the fine St. Matthew's Passion of Bach, the Residence Orchestra, and soloists Jo Vincent, Theodora Versbeegh, Willem Ravelli, Louis van Fulder, and Johan Lammen, collaborating in the praiseworthy endeavor. The work was done the same week also by the Excelsior Choral Society, conducted by Wagenaar.

In addition to the foregoing, some hundreds of recitals were given by artists less known, by the Alliance Francaise, and by the Dutch-English and the Dutch-Italian Associations for the propaganda of the music of those countries.

In Diplomatic Circles

The Hague being the diplomatic city of Holland, the resident Ministers often organize interesting musical soirées Thus we had the pleasure of attending an evening given by the Minister of the United States and Mrs. Emmet, at their private estate Clingendaal, where the gifted Nadia Reisenberg, pianist, was heard.

At the Belgian Legation, the Belgian Minister and Madame Maskens presented the superb Brussels Trio, while the Polish Minister and Madame Babinska sponsored a recital by pianist Drzewiecki at the Polish Legation.

HENRY DE GROOT.

Alice de Cevee Soloist with Harrisburg Club

HARRISBURG, PA.—Alice de Cevee, pianist, was soloist recently for the Wednesday Club Artist Concerts. Her program included the toccata and fugue in D minor by Bach and pieces of Paul Nordoff, Heideman, Debussy and Saint-Saëns. Miss de Cevee is an artist of versatility and brilliance. Her performances display depth of understanding of musical content, and a thoroughly assured, sensitively balanced technic. She was recalled many times by her delighted hearers. W. P.

New Stravinsky Ballet

(*Continued from page 7*)

George Balanchine, who contrived the choreography of the entire program, made intelligent use of the Greek outline, even though it seemed too long for the slim plot. Lew Christensen, an athletic and good-looking Apollo, did the part with authority and grace. Holly Howard impressed strongly with her dancing as Polyhymnia, and acceptable offerings were those of the Misses Daphne Vane and Elise Reiman in the roles of the other Muses. Stewart Chaney's decor had atmospheric strength.

The Card Party Premiered

In The Card Party, Stravinsky furnished music of wit, brilliancy and glinting color. The result is constant flash and play of merry mood in the orchestra, heightening the whimsical doings on the stage. They consist of three episodes in a game of poker, where some large "hands" (a straight, four aces, and a royal flush) are treated most prankfully by the card known as the Joker. The dealing and shuffling and other features of a poker session come in for clever imitation, and much movement and humor. William Dollar, Charles Laskey, and Annabelle Lyon did some great dancing. The setting, a huge green table (crazily perspectived) on a crimson carpet, and the lovely-hued costumes were irresistibly effective. Irene Sharaff designed both decor and clothes.

Le Baiser de la Fée

Closing the program, Le Baiser de la Fée (The Kiss of the Fairy) gave further pleasure, in a romantic way, with the man falling victim to the supernatural seductress. Here Stravinsky pays avowed homage to Tschaikowsky, and uses the latter's own themes, in actuality and suggestion. The treatment is that of a sensitive and masterful musician. William Dollar again shone with a sympathetic delineation of the Bridegroom. The tale is an adaptation of Hans Christian Andersen's The Ice Maiden. Alice Halicka designed the costumes.

Musicians from the Philharmonic Orchestra did a splendid job under Stravinsky's baton, and as the hero of the evening, he was recalled to the stage time and again. The principal dancers and Miss Scharrer also took curtain bows, but for some reason Balanchine did not appear.

With this remarkable evening, the American Ballet put itself into the front rank of dance groups. The organization should be given a chance at the Metropolitan Opera to do entire programs of dancing. Why not devote Tuesday evenings to them, when there is no regular opera performance?

Photo by Hal Phyfe

Headlines!

ROSEMARIE BRANCATO HAS TRIUMPHANT PREMIÈRE AS LUCIA

Displays Real Ability As Actress Along With Brilliant Singing—Reminds Listeners of Galli-Curci
(Kansas City Times)

●

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Chaliapin Displays Pique At Monte Carlo Performance

Relents When Substitute Singer Is Secured at Opera—Rossini's Moses Has Local Premiere—Richard Strauss Conducts Three of His Symphonic Masterpieces

MONTE CARLO.—In the presence of the King of Sweden, Princess Juliana of Holland and Prince Bernhardt of Lippe, the final performance of the operatic season was given with Chaliapin in Boris Godounoff.

During the course of the evening's festivities, Chaliapin took umbrage at a supposed slight on the part of Conductor La Rotella, and prepared to leave the theatre. When the artist saw that Russian basso Doubrowsky was prepared to continue the performance, Chaliapin quickly got back into his costumes and finished the opera. The public, however, did not react to this display of "temperament" and accorded La Rotella and the other members of the cast much more applause than Chaliapin.

GUNSBOURG RESTORES MOSES

Thanks to Raoul Gunsbourg, we have heard Rossini's Moses given for the first time in Monte Carlo. The restoration was a splendid success, and offered the opera troupe, orchestra, and guest artists opportunity to do some remarkable singing and playing.

Against a background of singular impressiveness by E. Frey and A. Visconti, La Rotella led his musicians and principals through the beautiful score to the enthusiastic ovations of the listeners. The leading roles were done by Doubrowsky (Moses), Malipiero (Aménofi), Lafont (Pharaon), Marvini (Osiride), Laignelot (Anaide), Norma Gadaden (Queen) and Louba Schirman (Maria). Others were Mm. Bosco, Bomba, and Basi.

Lohengrin was one of the season's successes. The chief roles were by Thill (Lohengrin), Maria Branèze (Elsa), Norma Gadsden (Ortrud), Espirac (Frederic) and Lafont (King).

Barber of Seville also gave delight. Lyana Grani (Rosina), Malipiero (Almaviva), Doubrowsky (Figaro), Autori (Basile), and Marvini (Bartolo) were the excellent cast.

In Boheme were heard Maria Branèze (Mimi), Lyana Grani (Musette), Malipiero (Rudolf), Ceresel (Marcel) and Marvini (Colline). A single showing of Rigoletto enlisted Lyana Grani (Gilda), Doubrowsky (Rigoletto), Malipiero (Duke), Louba Schirman (Maddalena) and Marvini (Sparafucile).

La Fille de Madame Angot, by way of lighter fare, was enacted by Mmes. Izarrie-Galliet, Bachilet, Richardson; and MM. Villabella, Pujol, Lafont, Fraikin, and Marvini.

Richard Strauss was the attraction at a gala concert when he directed the Monte Carlo Symphony Orchestra in his Le Bourgeois Gentilhomme, Don Quixote and Till Eulenspiegel. Strauss was cheered and recalled many times.

Dimitri Mitropoulos returned to us from America, and with the assistance of Marjorie Lawrence gave an all-Wagner program. Among the various numbers were Elisabeth's aria (Tannhäuser) and the final scene from Götterdämmerung, sung with fine vocal and dramatic sense by Miss Lawrence. Mitropoulos also led Beethoven's ninth symphony at a following seance.

Fritz Kreisler appeared with the Monte Carlo Symphony Orchestra under Mitropoulos, and gave a recital a few days later, at which Franz Rupp was the excellent accompanist.

A gala orchestral concert with Alfred Cortot as soloist won success, as did also the French pianist's recital, where he added extras to his list.

We heard and admired the Paris Saxophone Quartet in works by Vellones, Glazounoff, Tschaikowsky, Albeniz, Mozart, and Rimsky-Korsakoff. The players delighted listening connoisseurs.

SÉBASTIEN JASPARD.

Notable Recitals Given In Providence

Elisabeth Rethberg and Charles Kullmann Appear—Boston Symphony Orchestra Concludes Series—Community School of Music Offers Bach Festival

PROVIDENCE, R. I.—The Providence Community Concert Association closed its most successful season with a song recital by Charles Kullmann, Metropolitan tenor, in the Metropolitan Theatre. Mr. Kullmann delighted the vast audience with the purity of his style, intonation, diction and scholarly interpretations. Particularly apt was the singing of old Italian songs and German Lieder.

Singing for the Pawtucket Civic Music Association in Senior High School Hall, Elisabeth Rethberg brought the series of concerts to a close. Madame Rethberg, ably accompanied by Edwin McArthur, gave charming examples of German songs to which she brought imagination, expressiveness and individual personal appeal.

BACH FESTIVAL

The Community School of Music gave a Bach Festival designed to raise funds and demonstrate the work of the organization. The concert embraced not only vocal and instrumental music but the allied arts as well—painting, dancing and scholastic research. The participants ably demonstrated what use had been made of the training offered by the director, Avis Bliven Charbonnel, and her assistants Lillian Swan (art), Emilio dePetrillo (pantomime) and Gertrude Prokosch Kurth (eurythmics). Johann Grolle, of the Music Settlement School of Philadelphia, spoke on the artistic and social importance of such institutions.

VERDANDI MALE CHORUS

The Verdandi Male Chorus presented its forty-second anniversary concert in Plantations Club Auditorium. Owing to illness Oscar Ekeberg was unable to conduct and his place was taken by Hugo Olsén, assistant director. Dorothy Bacon, young American contralto, assisted the club. A song composed by Mr. Ekeberg, Halsningsang, was the hearty opening number and others sung with spirit and fine shading were Gaudeamus Igitur and Vid Milan.

Georg Fior was heard in the second of two piano recitals at the home of Mrs. Robert B. Dresser. He prefaced the playing of sonata in E flat (Opus 27) by Beethoven with helpful remarks on listening to sonatas. A Chopin group and several moderns comprised the program, all of which was played with a delightful sense of rhythm, in an authoritative way. Mr. Fior also plays Chopin esepecially well.

ORGAN, CHORAL AND RECITAL EVENTS

The Rhode Island Chapter of the American Guild of Organists presented William Self, organist, in the Park Place Congregational Church, Pawtucket Mr. Self is a capable and thoughtful musician and produced moods of power and poetry, with a precision of registration.

The Singers Club and Choir of the Mary C. Wheeler School combined with the Glee Club of St. George's School in a pleasing concert which completely filled Wheeler Memorial Hall. They were assisted by Lucy Marsh Gordon, soprano; George Milan Tinker, tenor; and Ray Gardiner, bass. Virgil Toms was the director for St. George's Glee Club, and Alfred Marshall accompanist. George Tinker led the Wheeler Singers, accompanied by Margaret Fobes Church and Donald Steele. The unusually spontaneous and spirited singing featured The Heavens are Telling (Haydn) and Italian Street Song (Herbert) in which the solo part was effectively taken by Miss Gordon.

Gertrude Joseffy Chace, pianist, and Edwin Stuntzner, cellist, were heard by an enthusiastic audience in Churchill House. They played the sonata in A major of Beethoven and the sonata in A minor by Boellmann and each added a group of solos. Both are accomplished musicians and met the considerable demands of the music with assurance. They were warmly applauded.

BOSTON SYMPHONY CLOSES SERIES

The Boston Symphony Orchestra (Serge Koussevitzky, conductor) gave the final concert of the present series in Metropolitan Theatre. The program was skillfully planned and brilliantly performed. At the close Koussevitzky was given an ovation which he shared with the orchestra. B. N. D.

Long Beach Pianists Association Marks First Anniversary

The Pianists' Association of Long Beach, Cal., held its first anniversary concert and reception on April 3, presenting Wanda Krasoff and the Moor Double Keyboard Piano by arrangement with Alexander Raab. Miss Krasoff played the Bach Chaconne for violin, arranged for the Moor Double Keyboard Piano by Emanuel Moor, a Mozart sonata, and pieces by Chopin and Arpad Szendy, David W. Guion's arrangement for piano of Sheep and Goat Walkin' to the Pasture, and Liszt's Rhapsodie Espagnole.

Sylvia Noble and Louis Kazze Play in Philadelphia

PHILADELPHIA.—Sylvia Noble and Louis Kazze, pianists, gave a program on April 13 at the Academy of Music foyer, presenting numbers for solo piano and for coupled keyboards. Harold Bauer's two-piano arrangement of the Bach fantasia and fugue in A minor was among the most impressive performances of the evening, the team showing excellent unison of attack, balance and expression. They also scored for the joint performance of Mozart's sonata in F major. A large audience attended, and enthusiasm ran high. W. K.

FRANK BISHOP,
pianist, concluded his season on April 14, in a Mozart concerto with the National Orchestral Association (Leon Barzin conducting) at Penn State College. On April 20, Mr. Bishop was heard at the home of Phyllis Bryne, New York, performing sonatas with Mr. Barzin. Mr. Bishop has gone under the management of Annie Friedberg. (Photo by Toppo.)

Federation Biennial

(*Continued from page 9*)

The luncheon was followed by a program of sacred music by the First Presbyterian Church Choir of Charleston, W. Va.; the State Teachers Vesper Choir of Hattiesburg, Miss.; and W. Lawrence Cook, organist of Louisville. The church choir made a decided hit by singing with unusual tone quality and considerable spirit. The college choir did not seem to get into the spirit of their music and was somewhat disappointing. Lack of time prevented the hearing of Mr. Cook.

In the afternoon the National Symphony Orchestra under the direction of Francoise Garziglia, presented a concert for the children. Works by Wagner, Bach, Boccherini, Schubert, Järnefelt, MacDowell, Skilton and Chabrier demonstrated the various orchestral instruments. The spokesman asked the children always to select good music on their radios, and at the close the orchestra led the assemblage in the singing of America.

ELECTION OF OFFICERS

On the final day, the election of officers resulted in the appointments of Mrs. Vincent Hilles Ober (Norfolk, Va.) as president; Abbie L. Snoddy (Mexico, Mo.), first vice-president; Mrs. H. Carroll Day (Albert Lea, Minn.), second vice-president; Mrs. H. L. Miller (Madison, Wis.), third vice-president; Mrs. William Hoyt Raymond (Bowling Green, Ky.), recording secretary; and Ruth Ferry (New Haven, Conn.), treasurer.

The closing event at night was another brilliant concert by the National Symphony Orchestra with Hans Kindler conducting. The orchestral works selected for the final program were of wide variety and appeal. Glinka, Gliere, Schubert, Wagner, Mabel Daniels, R. Dean Shure and Harl McDonald were represented. The tone quality, balance of parts and orchestra color was most satisfying. Kindler directs with much energy and has his organization under splendid control at all times. The works by modern composers met with the full approval of the enthusiastic audience.

Wheeling Hears Elijah under Baton of Dr. Hollis Dann

WHEELING, W. VA.—The Community Music Association, in cooperation with the Oglebay Institute of this city, presented Elijah with Dr. Hollis Dann as conductor, recently. The Ohio Valley Festival Chorus, 150 singers, and the Wheeling Symphony Orchestra of fifty players formed the musical background, and Amy Ellerman won special honors. The air, O Rest in the Lord, was interpreted with a charm of manner and dignity which delighted all hearers. R. W. F.

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Florentine Hearers Regaled With Variety of Tonal Art

Orchestral Concerts Led by Walter, Mitropoulos, Strauss, Molinari, Bellezza—Many Renowned Soloists Add Seasonal Glamor

FLORENCE—Bruno Walter led the Florence Symphony Orchestra in its last Teatro Communale concert of the season. The conductor and his players were warmly applauded. Walter will be here again for the Florentine May to direct The Marriage of Figaro.

Dimitri Mitropoulos excellently presented some novel music from England and Italy: Prelude to Dido and Aeneas (Purcell), Prelude Giocoso (Riccardo Castagnone) and concerto for piano and orchestra (Malipiero) with Mitropoulos as soloist. Ravel's La Valse closed the program.

Richard Strauss, in his calm and powerful style, led the orchestra in readings of overture to The Barber of Seville (Rossini) and symphony in D major (Haydn). The second part of the seance, devoted to Strauss' music comprised prelude to Act III of Arabella, intermezzo from the opera Intermezzo, overture to The Silent Woman, and Till Eulenspiegel. Repeated recalls were showered on the master and his music.

Arthur Rubinstein played a Beethoven piano concerto, with Oreste Piccardi directing. The soloist also gave a recital in the Pitti Palace.

At the concert directed by Fernando Previtali, cellist Gregor Piatigorsky won success for his interpretation of Malipiero's concerto for cello and orchestra. Previtali read Bach's toccata in C minor and Prokofieff's Scythian Suite with success.

ENSEMBLE AND SOLOS

Vincenzo Bellezza did an orchestral program, presented two first auditions: Divertimento for orchestra by Franco Alfano and Tarantella per archi by Alfonso Castaldi. Bach's Brandenburg Concerto (No. 3), Beethoven's violin concerto in D major, with Arrigo Pelliccia soloist, Pizzetti's Oedipus Rex Overture, and Wagner's prelude and Death of Isolde completed the list.

Bernardino Molinari was warmly received when he led the symphony in overture to The Secret of Susanna (Wolf-Ferrari), fifth symphony (Beethoven), Prelude á l'apres-midi d'un faune (Debussy), Murmurs of the Forest and Ride of the Valkyries (Wagner). A first audition was Respighi's toccata for piano and orchestra with Ornella Puliti-Santoliquido as the brilliant soloist.

The Amici della Musica concerts in the Pitti Palace were well attended. The Rome Quartet played a list of Beethoven and Dvorak, and by way of novelty, a quartet by Giovanni Giuseppe Cambini, restored by Fausto Torrefranca.

Emanuel Feuermann, cellist, accompanied by Paul Baumgartner, gained success and encores.

Madeleine Gray, French singer, assisted by pianist Gilberte Lecompte, was heard to advantage in a varied program including folksongs.

Adolf Busch, violinist, and Rudolf Serkin, pianist, joined forces in a program of sonata in G (Brahms), sonata in G (Beethoven) and individually presented Bach's C major sonata for violin alone, and three sonatas for piano by Scarlatti.

VARIED FARE FOR FLORENTINES

The Lyceum Club this season organized many concerts, the setting of its charming music room adding to the general success of the ventures.

Among the notable events was the local debut of Stefan Bardas, Hungarian pianist, heard in brilliant readings.

The Berlin Women's Orchestra, composed of fourteen instrumentalists, gave an interesting seance.

The New Hungarian Quartet also made its first bow at the Lyceum, playing seventeenth and eighteenth century works.

Other recitalists were Tina Di Tuillio, soprano, Marcello Formentini, violinist, and Pietro Scarpini, pianist.

The Experimental Theatre of the GUF (Gruppo Universitario Fascista) sponsored an evening by the Folkwang Tanzstudio from Essen. Trude Pohl was the choreographist, Leni Fries designed the costumes, and the music was by Corelli, Schubert and Chopin.

POPULAR CONCERTS

Symphonic concerts at low prices, varying from five to twenty-five cents per seat, were given under the able conducting of Oreste Piccardi, Massimo Freccia, and Rito Selvaggi. Capacity audiences, and glowing enthusiasm furnished proof of the popularity of these concerts.

DOROTHY NEVILE LEES.

William Penny Hacker Appears with Bangor, Me., Orchestra

BANGOR, ME.—The Schumann Club presented William Penny Hacker, pianist and conductor, with the Schumann Club Ladies' String Orchestra on April 9 at the Bangor City Hall, before an audience of 1,000.

The young guest artist first displayed his ability as a pianist, giving vital and sensitive performance to two sonatinas of Scarlatti. He then proved his gifts as a conductor by leading the orchestra in Mozart's Eine Kleine Nacht Musik, evoking fine and beautifully balanced playing from the group. Later piano numbers by Mr. Hacker were three Brahms pieces, a noble projection of one of the Beethoven sonatas, and a dashing account of deFalla's Ritual Fire Dance. Of especial local interest was the inclusion in Mr. Hacker's list of Five Miniatures by Paul White, a native Bangor composer. The whimsical sequence—By the Lake, Caravan Song, Waltz for Teenie's Doll, Hippo Dance and Mosquito Dance—was deftly realized in Mr. Hacker's keyboard art. Much applause was the order of the occasion, and encores were granted. K. S.

Otto Lehmann, Conductor and Coach, in America

Otto Lehmann, conductor, accompanist and coach, who arrived in America last December, was born in Munich. He studied music at the Staatliche Akademie der Tonkunst. He was a pupil of Prof. Roehr, conductor of the Staatsoper of Munich.

Mr. Lehmann's first professional engagement was as second conductor and assistant conductor of Kaiserslautern, a town near Mannheim. The year after, he was associated with the Jewish Kulturbunde in Minich. In 1934 Mr. Lehmann was engaged as conductor and assistant conductor of the opera house in Zurich, where he remained two years.

Last July and August, Mr. Lehmann was assistant to Dr. Bernhard P. Paumgartner, director of the Mozarteum Academy in Salzburg. Among Mr. Lehmann's activities during this time was the conducting of the Mozarteum Orchestra in several numbers.

In addition to conducting the concert repertoire, Mr. Lehmann has conducted both grand opera and operetta performances. As accompanist, he has been at the piano for artists in Germany and Switzerland, including Lotte Leonard and Kammersänger Erich Wildhagen.

Music Teachers' League Decides For Certification

At a meeting of the Associated Music Teachers' League of New York, Jean S. Buchanan, president, on April 21, it was unanimously voted in the affirmative for voluntary certification. This project has been under consideration for a number of years, and the decision reached is hoped to be a move in the right direction, not only as a recognition of the association individually and collectively as a criterion of ability, but as a standard for further advancement. Each member must register a minimum of credits, and all are pledged to progress by further study to increase their points. Examinations for credits must be made in recognized authoritative institutions—colleges, universities, not by the association. Before the discussion of certification, Dr. Ernest G. Hesser of the department of music education in New York University, gave a lecture on Modern Trends in Music Education.

Huss Work Performed by String Orchestra

A composition by Henry Holden Huss, Allegretto Scherzando, was featured on April 26 by the Orchestrette Classique (Frederique Petrides, conductor) at Carnegie Chamber Music Hall, New York. The transcription of the work for string orchestra is dedicated to Mr. Petrides and his group.

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THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1937

Provisional List, Subject to Addition and Correction

MAY

April 19 to June 30	London	International Opera, Covent Garden (Coronation Season)
April 20 to June	Berlin	Berlin Art Weeks, 1937
April 22 to May 12	Berlin	Festival of the German Romantics
April 27 to June 9	Florence	Florentine Musical May Festival
May	Darmstadt	Festivals of Hessian State Theatre
May	Regensburg	Bruckner Festival
May	Remscheid	Paul Graener Festival in Schloss Burg
May	Stuttgart	Shakespeare, Wagner and Mozart Festivals
May 1 to 9	Bonn	Beethoven Festival
May 5 to 20	Düsseldorf	Municipal Concerts Festival
May 7 to 10	Hamburg	German Brahms Festival
May 15 to 17	Karlsruhe	German Folk Music Congress
May 15 to August	Berlin	Open-air Performances in Friedrichschagen
May 15 to 20	Düsseldorf	Rhenish Goethe Festival Performances
May 16 to end of September	Oetigheim (near Baden-Baden)	Open-air Performances of Schiller's Die Jungfrau von Orleans
May 16 to 26	Frauenwald am Rennstein (Thuringia)	Singing and Lieder Week
May 18 to 28	Detmold	Third Officially Recognized Wagner Festival
May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
May 20 to August 26	Bad Kissingen	Concerts by Munich Philharmonic
May 21 to 23	Görlitz	Silesian Music Festival
May 22 to 31	Dresden	International Music Festival
May 22 to 25	Breslau	German Handel Festival
May 22 to 23	Langenberg (Rhineland)	Lower Bergisch Music Festival
May 22 to 29	Brighton	Music Festival
May 22 to 31	Dresden	International Music Festival
May 29 to June 6	Heidelberg	Mozart Festival
May 26 to 29	Norwich	Music Festival
May 26 to June 16	London	B.B.C. Music Festival (Toscanini)
May 28 to 30	Basel	1937 Festival of Swiss Musicians
May 29 to 30	Interlaken	Cantonal Music Festival
May (end of)	Freiburg-am-Breisgau	Brahms Festival
May to June	Heidelberg	Serenade Concerts in Castle Courtyard
May and June	Vienna	Festival Weeks
May 30 to June 27	Oldenburg	Festival Play "de Stedinge" on the Bookholzberg
May to October	Paris	Musical, Operatic, Ballet and Theatrical Galas in Connection with 1937 Exhibition

JUNE

May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
April 19 to June 3	London	International Opera, Covent Garden
June	Altenburg (Thuringia)	Opera in Castle Courtyard
June	Cosel (Upper Silesia)	Open-air Performances of Die Nibelungen
June	Bad Elster (Saxony)	Music and Theatre Festival
June	Wuppertal	Singing Competition in German Dialects
June	Stuttgart	Richard Strauss and Goethe Festivals
June	Budapest	June Weeks: Opera, Ballet, Concert, Open-Air Performances of Fidelio
June 1 to 15	Bruchsal (Baden)	Historical Palace Concerts
June 4 to 6	Lübeck	Buxtehude Festival
June 12 to 19	Würzburg	Mozart Festival
June 12 to 19	Canterbury	Canterbury Cathedral Music and Drama Festival
June 15 to August 15	Weimar	Schiller Festival
June 12 to August 29	Wunsiedel	Officially Recognized Festival Performances on the Luisenburg
June 15 to July 15	Nürnberg	Festival of Romantic Opera
June 16 to August 29	Clausthal-Zellerfeld (Harz)	Operetta Festival
June 19 to 27	Mainz	Gutenberg Festival
June 19 to 30	Geneva	Jaques-Dalcroze Festival
June 20 to 27	Paris	International Festival of Contemporary Music
June 20 to 28	Göttingen	Handel Festival
June 26	Versailles, Near Paris	Musical and Ballet Galas
June to September	Eppstein (Taunus)	Hebbel, Schiller, Presber Festivals

JULY

May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
July 3 to 4	Donaueschingen	Music Festival
July and August	Berne	Open-air performances of Everyman at Cathedral
July 4	Bad Homburg	American Concert
July 11, 18, 25	Interlaken	Open-air performances of William Tell Festival Play
July 15 to September 15	Siena	Special Musical Performances
July 17 to September 11	Einsiedeln (Switzerland)	Mystery Plays at the Abbey
July 16 to 21	Linz	Bruckner, Beethoven, Schubert, Schmidt Festival
July 17 to September 11	Stuttgart	Palace Concerts
July 18 to August 1	Zoppot	Open-air Opera and Symphony Festival
July 19 to 30	Bad Ems	Music Festival
July 19 to 31	Haslemere (Surrey)	Dolmetsch Music Festival (Chamber Music: 16th-18th Cent. Music)
July 20 to August 29	Munich	Annual Festival (Wagner, Mozart, etc.)
July 22 to 31	Vichy	Wagner Festival
July 23 to August 21	Bayreuth	Wagner Festival
July 24 to August 21	Salzburg	Annual Festival
July 28 to 29	Bad Nauheim	Music Festival
July 28 to August 1	Breslau	German Choral League Festival
July and August	Augsburg	Open-air Opera and Operettas
July 29 to August 15	Verona	Opera in Roman Amphitheatre
July 30 to September	Paris	Open-air Performances at Notre-Dame of Vray Mistere de la Passion

AUGUST

August 1, 8, 15, 22, 29	Interlaken	Open-air performances of William Tell Festival Play
August 2 to 17	Machynlleth (Wales)	Welsh National Eisteddfod
August 3 to 18	Siena	Gala Evenings at Fortezza Medicea
August 5 to 8	Budapest	European Choral Congress
August 15 to 22	Budapest	Folk-dance and Folk-Chorus Festival
August 7 to October 2	London	Queens Hall Promenade Concerts
Mid-August	Bad Hersfeld	Music Festival in the Ruined Monastery
August 22 to September 8	Dresden	Festival Weeks
August 28 to September 5	Düsseldorf	Lower Rhenish Music Festival

SEPTEMBER

August 7 to October 2	London	Queens Hall Promenade Concerts
September 5, 12	Interlaken	Open-air performances of William Tell Festival Play
September 5 to 10	Gloucester	Three Choirs Festival
September 10 to 30	Lucca	Three Weeks' Festival Celebrations of The Holy Cross
September 21 to October 4	Perugia and Assisi	Sagra Musicale dell'Umbria
September (dates not yet determined)	Venice	Music Festival

OCTOBER

October 1 to 3	Kassel	Music Days of the German Work Circle for Home Music
October 5 to 9	Leeds	Triennial Music Festival

AMERICAN FESTIVALS

May 2 to 8		Nationwide Celebration of National Music Week
May 2 to 8	Theater of Music, New York City	WPA Festival of Music
May 4 to 8	Cincinnati, O.	Biennial May Festival
May 4 to 8	Westminster Choir School, Princeton N. J.	Talbott Festival and American Music Festival
May 11, 13 and 15	Evanston, Ill.	Music Festival
May 12 to 15	Ann Arbor, Mich.	May Festival
May 20 to 22	White Plains, N. Y.	Westchester Music Festival
May 22	Lake Placid, N. Y.	Lake Placid Festival
May 28 and 29	Bethlehem, Pa.	Bach Festival
June 11 and 12	Baldwin Wallace Conservatory, Berea, O.	Bach Festival
July 8 to 28	Mexico City	Pan American Chamber Music Festival
August 5 to 15	Stockbridge, Mass.	Berkshire Festival
October 4 to 9	Worcester, Mass.	Worcester Festival

I See That

Sailing on the SS. Paris, leaving New York on May 4, were Dr. and Mrs. Artur Rodzinski, Mr. and Mrs. Serge Koussevitzky, Igor Stravinsky, Nadia Boulanger, Erich Wolfgang Korngold and his family, Mr. and Mrs. Samuel Dushkin, Leopold Sachse, Trudi Schoop and her troupe of seventeen dancers, and Angna Enters.

* * *

Leo Blech, conductor of the Berlin State Opera, recently resigned and has already received offers to direct from the Chicago Opera, New York radio companies, Sweden, Hungary, and South America.

* * *

Angela Diller, of the Diller-Quaile School of Music, New York, gave a lecture for teachers on the Trend of Progressive Music Education at Steinway Concert Hall on April 24. Class demonstrations and piano work by groups of children and some piano solos illustrated her lecture.

* * *

Among the passengers sailing from New York on April 28 by the SS. Normandie were Artur Schnabel, Artur Bodanzky and Mrs. Bodanzky, and Mrs. Paul Kochanska, widow of the Polish violinist.

* * *

Pupils of Carl Pascarella will give a piano recital at Casa Italiana, Columbia University, New York, on May 22, assisted by Rose Pascarella, soprano.

* * *

Hazel Gruppe, pianist, is to be heard in recital on May 9 at George Washington Assembly Hall, New York. She has chosen to play three sonatas—that in B minor (op. 58) of Chopin; Beethoven's "Appassionata," and Liszt's in B minor.

* * *

Mildred M. Hieber, soprano, contributed several songs at a reception at the home of Judge James A. Lynch in New York.

* * *

Harry T. Burleigh gave a lecture-recital on the Negro Spiritual for the American Guild of Organists, New York, at St. Nicholas' Church House, on March 15.

* * *

Mischa Elman, violinist, played his seventh consecutive concert in Tokyo, Japan, on February 17. Elman was heard in thirteen Japanese cities before he and his accompanist Vladimir Padwa and his secretary continued their tour to China, Manchuoko and the Philippine Islands, going then to Brazil and other South American countries.

* * *

The Young Artists Series presented Duncan Cornwall, basso, in a song recital on March 21 at the Hotel St. George, Brooklyn, N. Y. Alice Nichols assisted at the piano.

* * *

Richard Crooks, tenor of the Metropolitan Opera, has been engaged to sing at the Northwestern University Music Festival at Evanston, Ill., on May 15. Previous engagements in the same month include a recital at Lincoln, Neb, May 6; Madison, Wis., on the concert series of the University of Wisconsin, 11; 9, he participates in the Fort Hays Kansas State College Music Festival.

* * *

Milo Miloradovitch, soprano, gave the second of three song recitals at The Barbizon, New York, in March, and devoted her entire program to contemporary American composers. Sara Knight was at the piano.

* * *

William J. Falk during March completed his course of lecture-recitals on the Wagner Operas, given at his studio, New York. He plans a similar course next season.

* * *

Joseph Wagner's song My Queen was sung by Camille Girouard, baritone, in the lecture hall of the Boston Public Library on March 14. On March 26, Mr. Wagner gave a lecture in the same auditorium on Siegfried and Götterdämmerung for the State Extension Course.

* * *

Abrasha Robofsky, operatic baritone, was the leading singer at the annual pageant given on April 22 by the Order of the Alamo at the Municipal Auditorium in San Antonio, Tex.

* * *

Marie Plante, blind coloratura-soprano, presented by the National Bureau for Blind Artists at The Barbizon, New York, on April 10, is an artist-pupil of Alice Garrigue Mott.

* * *

Rosalie Mörtl, soprano, gave a recital on March 28 at The Carolina, Pinehurst, N. C. Mrs. H. Frederick Lesh was the accompanist.

* * *

Emil Friedberger, pianist, performed a program of thirteen items, selected from composers ranging from Scarlatti to Debussy, at the Master Institute Auditorium, New York, on April 16.

* * *

Astrid Fjelde was soloist with the Flushing, L. I., Oratorio Society (Herbert Sammond, conductor) on April 10 in Elgar's King Olaf. On April 24 she sang for the Sigma Alpha Iota, of which she is an honorary member, at Tudor City, New York City.

* * *

The National Opera Club (Baroness von Klenner, president), held the regular monthly meeting at the Waldorf-Astoria Hotel, New York, on April 8. American composers, including Richard Hageman, Albert Stoessel, Aaron Copland and Ernest Carter, were present. The Witek String Quintet appeared.

* * *

John Mokrejs' operetta, When Washington Was a Boy, was presented at the Republican Clubhouse auditorium, New York, on April 9, for the benefit of the Scholarship Fund.

* * *

The last concert of the season of the Rubinstein Club (Mrs. G. Harvey Self, president), was given April 14 in the Waldorf-Astoria Hotel, New York. Thomas L. Thomas, American baritone, and Hellmut Baerwald, pianist, assisted.

* * *

The Robert Burns Quartet, under the direction of Margaret Bruce LeCompte, gave a program of Favorite Songs of Scotland on April 22 at the Hotel St. George, Brooklyn, N. Y.

* * *

J. J. Vincent, New York concert manager, is spending the next six weeks in London, negotiating concert business.

* * *

Two recent engagements for Grace Castagnetta, pianist, were on April 6, at The Women's Club, Tuesday Musicales, Springfield, Mass.; 8, recital, Newton, Conn. On April 18, she played for the American Art Federation, Town Hall, New York.

* * *

Vernon De Tar, organist-choirmaster of Calvary P. E. Church, New York, announces a series of four Wednesday evening organ recitals during April, by Charlotte Lockwood, Paul Callaway, Harold Friedell and himself.

* * *

Helen van Loon, soprano, gave a recital at the Barbizon, New York, on April 6 with Sergius Kagen at the piano. She sang songs in English, German and French.

* * *

Alexis Kudisch is the teacher of Murray Katz, violinist, who recently appeared at the Pleiades Club, New York, performing works by Beethoven and Wieniawski. Mr. Kudisch is also composer of a serenade for string quartet which will be heard soon.

* * *

The Criterion Morning Musicales (Mrs. Leonard L. Hill, president), on April 2 presented the following artists at Hotel Plaza, New York: Martha Atwood, soprano; Ralph Lawton, pianist; and Vladimir Zorin, Russian basso.

* * *

Mrs. Beach's Agnus Dei was sung at St. Thomas' Church, New York, on Easter Sunday, by the choir of fifty boys and men. The composer was present.

* * *

Elizabeth Topping, pianist, gave a recital at Chalif Hall, New York, on April 4, performing works by Bach, Schumann, Chopin and modern composers.

* * *

Georgia Graves, contralto, recently sang at the Winfield (Kan.) Festival as one of the soloists in Elijah. Miss Graves is already engaged for next season for the Lindsborg (Kan.) Festival, where she has appeared before.

* * *

Recent engagements of Amy Ellerman, contralto, included appearances as soloist of the Sorosis Club, New York, on March 1; soloist in the presentation of Elijah in Wheeling, W. Va., on March 16, soloist with the Sinsheimer Quartet at Summit, N. J., on April 2, and at the Verdi Club, New York, on April 7.

* * *

Alma Voedisch, concert manager, has sailed for Europe. She will visit London, Stockholm, Norway, Finland, Denmark, Germany, Austria and Hungary.

JOSEF HOFMANN

In commemoration of Josef Hofmann's Fiftieth Anniversary of Concertizing in America, a record unequalled in this country by any other great artist, The Curtis Institute of Music takes this opportunity to congratulate its Director upon so great an achievement and to wish him continued success for many years to come.

THE CURTIS INSTITUTE OF MUSIC

MARY BOK

Founder and President

PHILADELPHIA RITTENHOUSE SQUARE PENNSYLVANIA

[15th Century music notation]

THE CURTIS INSTITUTE OF MUSIC

JOSEF HOFMANN, *Mus.D.*
Director and Dean

IT MAY BE INTERESTING to those who see The Curtis Institute as it is today to know what parts of the present structure are the unique contribution of Dr. Josef Hofmann, its Director since 1926. He has been associated with our Institute from its founding in 1924 as head of the Piano Department and a teacher himself in that Department.

One of the first questions Dr. Hofmann put to himself and to me was: What should be the purpose of this school? The answer, in his own words, has ever since been printed in our catalog: to hand down through contemporary masters the great traditions of the past—to teach students to build on this heritage for the future.

Having defined the purpose, he became instrumental in bringing to the Institute great masters to instruct our students, even in the days before he became actual Director.

Leopold Stokowski took on the conductorship of the school orchestra. Since then, Dr. Hofmann has entrusted the Curtis Symphony Orchestra, in turn, to the distinguished leadership of Artur Rodzinski, Emil Mlynarski and Fritz Reiner, and the individual training of students in orchestra instruments, to the first chair members of the Philadelphia Orchestra.

He also has established a Department of Woodwind Ensemble headed by Marcel Tabuteau and a Department of Chamber Music supervised by Louis Bailly.

In the Voice Department, at Dr. Hofmann's invitation, Marcella Sembrich handed down her great tradition to our students, as have Emilio de Gogorza, Horatio Connell, Harriet Van Emden, Queena Mario and Estelle Liebling. When Carl Flesch could remain with us no longer as head of the Violin Department, comprising Lea Luboshutz and others, it was Josef Hofmann who brought Leopold Auer to our school to succeed Flesch, and, when Auer passed away, he arranged with Efrem Zimbalist, Auer's great disciple, to take over his duties. Dr. Hofmann also engaged Alexander Hilsberg and Ruvin Heifetz as instructors of violin. In the Piano Department, Dr. Josef Hofmann brought to The Curtis Institute his colleagues, Moriz Rosenthal, Benno Moiseiwitsch, Wilhelm Bachaus, Wanda Landowska, Alexander Lambert and David Saperton, in addition to Isabelle Vengerova.

It was Dr. Hofmann, our Director, who approved the engagement of Carlos Salzedo as a teacher and head of the Harp Department; Felix Salmond for the 'Cello Department, and Rosario Scalero for Composition and Theory. And when our organist, Lynnwood Farnam, passed on, his tradition was kept alive by Alexander McCurdy, Farnam's distinguished pupil, whom Hofmann placed in charge of the Organ Department. It was in Josef Hofmann's mind that the idea was born of establishing a specific department where young pianists are taught the art of accompanying singers and instrumentalists, and he appointed Harry Kaufman to guide them.

Surely this is a galaxy of bright stars in the musical firmament, and not the least of Hofmann's gifts to The Curtis Institute of Music.

Josef Hofmann has all his life believed in Quality as against Quantity. Therefore, he worked toward the goal of a restricted student body, retaining only those students who possess innate musical gift.

During the Institute's first years, there was a charge of five hundred dollars for tuition. "I have a proposition to make to you," Josef Hofmann said, "but I don't know how it will strike you." "Let's hear it," I answered, and added, "Is it so revolutionary?" "Yes, it is," he replied, and then went on with a mounting eagerness: "Why these tuition fees? Practically no student of talent can pay them in full, if at all. Why any tuition fees? There is an endowment. What would you think of abolishing tuition fees altogether? Then students would know that only their work is of value here. And furthermore there are and will be many students whom the Institute should help financially to meet their rent and keep the wolves from the door."

He next pointed out to me the need for students to have the use of good instruments in their homes for practice. Accordingly, the Institute purchased fine violins, violas, 'cellos, Steinway pianos and orchestral instruments to lend, without charge, to students in need of them.

For students of the most outstanding talent, he advocated summer study, not at the school but wherever their respective teachers happen to be.

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA RITTENHOUSE SQUARE PENNSYLVANIA

[15th Century music notation]

THE CURTIS INSTITUTE OF MUSIC

JOSEF HOFMANN, *Mus.D.*
Director and Dean

The Concert Management Department Dr. Hofmann instituted at our school arranges for public appearances of Curtis students during the period of their studies. And as it has met with great response, our young artists acquire experience in performing before varied audiences ere they embark upon professional careers.

These things Josef Hofmann planned for the general benefit of our students. And for the benefit of our graduates he has made another unique and vital contribution; as a school policy we refer to it as promotion work. This consists of launching our graduates of professional calibre in European and American appearances, which are arranged by prominent managers and financed by The Curtis Institute.

Thus Josef Hofmann has shaped our school and the destinies of his musical children.

Mary Bok.

TEACHER AND STUDENT

TEACHING IS A DUTY that the concert artist should fulfill.

It used to be that concert artists dreaded teaching as a comparatively colorless occupation that clipped the wings, devitalized art, and stultified performance.

The great store of theories and principles evolved through the ages and handed down from master to pupil must be preserved in each rising generation in order that this sacred fire may be kept burning. Tradition must not die! The concert artist who brings something of value to his audiences is himself establishing tradition, and so has a double obligation to teach, since otherwise that tradition would perish as soon as he stopped playing or singing. Through teaching we assure a sort of eternal life for our art, which should mean much to any artist worthy of the name.

The concert artist should welcome teaching. It will enrich his life, and, life and his art being to him synonymous, it follows that his art, far from suffering, will benefit therefrom.

Teaching clarifies many things in the teacher's mind, things that have become second-nature, that he does instinctively or by habit, and has long since stopped thinking about. In resurrecting these things from the far places of his mind for the benefit of his pupils, the teacher is forced to think anew about these matters, to analyze and to reason; he discovers new material therein, and opens in himself the way for new thinking, new ideas, and new development. The teacher also learns and receives inspiration from his pupils providing they are good pupils!

And now, a word to students.

Music expresses moods: dramatic, tragic, heroic, lyric, or humorous. These moods, that primarily are the composer's, the performer must find and strive to interpret. It is not merely a matter of observing fortes, pianissimos, crescendos, diminuendos, and so on; one must perform music with both one's heart and one's mind.

Students should strive to acquire a mental acoustic picture of the music they wish to play, rather than merely a memory of how their fingers move or how the notes look on the page. Such a mental acoustic picture is the most reliable form of memory and has also the further advantage of enabling one to "practice" anywhere and at any time. This power of mental concentration is exceedingly valuable to the performer.

In preparing for public appearance, the most important thing to do is to play as often as possible before others, even informally and privately. It does not always matter who it is that listens, nor what the degree of the listener's musical knowledge happens to be. It is necessary to accustom oneself to the feeling of having listeners. This is why we have the Concert Course at The Curtis Institute—to teach students to express themselves in various environments and before audiences of all sorts of potentialities.

Josef Hofmann, Mus.D.

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NEW YORK MAY 8, 1937 No. 2937

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

Kirsten Flagstad is to appear on the screen in The Big Broadcast of 1938. She will sing, among other numbers, the Brünnhilde call, Ho-Yo-To-Ho. Film fans should not confuse it with Hi-De-Ho.

—o—

Vast audiences attended the Cleveland performances of the touring Metropolitan Opera recently—thanks largely to the renewed interest which Artur Rodzinski and the Cleveland Orchestra have established there in lyric drama with their remarkable presentations during the several past seasons.

—o—

Artists United

The April issue of AGMA, official publication of the American Guild of Musical Artists, contains a statement by Lawrence Tibbett, its president, outlining the progress made by this group in its first year of existence. In it he notes that one of the chief benefits of the organization consists in the new feeling of unity it has created among American artists. They are now able to make known their feelings on important matters in a way guaranteed to protect their economic and other interests.

The American Guild of Musical Artists has not been supine in its first year of existence. For example, it came forward as a major force in the recent hearings held on the Dickstein Bill aimed at securing reciprocity between the United States and other countries in permitting the entrance of foreign musical artists. The publicity received by hearings on that measure made it a familiar issue. Not so well known, however, is the fact that the guild recently was influential in securing the exemption of Civic and Community concert series throughout the nation from the levy of a government entertainment tax.

The battle over the Dickstein Bill found the American artists and their managers ranged on opposite sides, for the latter desired absolute freedom in the admission of all and any European artists to the United States. They therefore opposed the measure, while the AGMA espoused it—but with reservations. The spirit in which this latter stand was made is thus told in another column of the artists' publication:

"When the bill was reintroduced into this session of Congress as H. R. 30, AGMA sent its committee to Washington with further amendments which were calculated to improve the bill as an instrument of protest and to remove any possibility that if passed it could be administered as a restrictive measure. These amendments were offered by Mr. Tibbett and adopted by Mr. Dickstein. They provided as follows:

"That the numerical reciprocity clause be discarded and that instead a very elastic feature be incorporated, incapable of practical application but designed to bring a protest to the attention of foreign governments. This feature provided that 'No alien artist be admitted to the United States . . . for professional engagements . . . unless the country of which he is a citizen affords both in law and in fact substantially similar rights and privileges to citizens of the United States seeking admission (to the foreign country in question) as are afforded by the United States to the applicant seeking admission.'

"This is a purpose which none can openly challenge. The entry of no artist would be hindered unless the country of which that artist was a citizen were actively engaged in enforcing restrictions upon citizens of the United States and in withholding rights from them which were offered by the United States to the citizens of that country.

"However, to make doubly sure that, even in cases where restrictions were enforced against Americans, the bill could act only as a protest and not as an exclusive measure, the following sections of the bill provided that such an applicant might even yet be admitted from such a country if he were of outstanding ability and if his admission would not displace an American artist holding an engagement."

That the interest of the AGMA was not a narrow, sectarian one is made clear in the following series of objectives to which the organization has pledged itself:

"(1) To further the development of musical art and culture in the United States.

"(2) To foster and advance the musical professions.

"(3) To help open the doors in foreign countries for American musical artists as America has opened its doors to artists from other nations.

"(4) To help establish free interchange of artists among the nations of the world so that universality in music may become a present reality instead of a distant ideal."

—o—

The Star-Spangled Banner Again

Women's temperance organizations had better be prepared for the worst. The horrid fact that the melody of our national anthem derives from a drinking song has been more than substantiated. An article by John Atlee Kouwenhoven and Lawton M. Patten, in the April issue of The Musical Quarterly, makes clear that the author of the words, Francis Scott Key, had composed another earlier set of lyrics to the same (allegedly) profane ditty.

A fact of some musicological interest is the discovery of the issue of The Balance and Columbian Repository, published in Hudson, N. Y., in February, 1806, containing Key's earlier verses which, the newspaper states, were "prepared for, and sung by, a gentleman of George-Town, at an entertainment given in honor of Capts. Stephen Decatur, Jun. and Charles Stewart."

As the authors of the article state, the tradition remains unshaken that Key composed the famous anthem while on board ship "watching the first light of September 14, 1814, reveal the American flag. . . . The bombs were bursting in air over Fort McHenry all that night while the British detained him for fear that news of their surprise attack might leak out if he were permitted to return to land." There has been doubt, however, on the following question: "Did Key intend his verses to be sung, and if so, did he have any tune in mind?" Victor Weybright in his volume, Spangled Banner, published in New York in 1935, pointed out that in Key's book of collected poems appeared one which fitted the Anacreon tune and that it was probably written for a banquet in honor of Decatur in the winter of 1804.

The actual turning up of the issue of The Balance and Columbian Repository (Vol. 5, No. 5) clinches the matter. It definitely bears witness that the tune, To Anacreon in Heaven, was one familiar to Key himself, and was not suggested to him by his friend, Judge Nicholson, or by "a flute player named Durang," as some writers have supposed. Especially interesting is the fact that the earlier poem contains some phrases which, slightly modified, reappear in The Star-Spangled Banner. In the words of the two writers of this article (who bulwark their assertion with historical entries in other newspapers of the period concerning the dinner in question) "from this material it is possible to conclude with certainty that when Key stood on deck 'in the dawn's early light,' September 14, 1814, it was the song he had written almost nine years before that gave form to his inspiration."

Jekyll-Hyde Composers

People of tender minds are often bewildered by the fact that creators of delicate artistic blossoms carried on in a rude and ungentlemanly manner in their private lives. The modern tendency is to take such inconsistencies almost as axioms, and a whole school of fiction, headed by Margaret Kennedy's The Constant Nymph, has arisen to prove that the lovable eccentrics are invariably divinely gifted artists. This is a rather dubious theory, for there are ranged on the other side such highly substantial figures as Bach, Handel *et al.*, who doubtless had tempers but did not diverge much from the norm in behavior.

Margit Varró, a Hungarian writer, in a study of the dual personality of great composers, published in The Musical Quarterly (New York), begins by quoting Brahms' caution that "one cannot and should not separate the artist from the man."

Miss Varro elects to divide all composers into two kinds, represented by a pair of vastly different geniuses living contemporaneously — the Handel type, in which "art and life are on an equal plane," and the Bach type, in which "art overshadows life." This may or may not be a completely satisfactory way to classify all phases of musical personality, and it is significant that it requires a number of subdivisions to show the variations of traits included.

Thus, the writer lists among the composers whose life and works bore a harmonious relationship: Gluck, Mendelssohn, Schumann, Chopin, Liszt. The type in which there was a strong gap between what the subject did and wrote includes: Haydn, with his humble, hard-working existence, as against his vast productivity with its amazing freedom and variety; Schubert, the modest, shy man, who produced such glowing and passionate music; and Bruckner, the naive, submissive schoolmaster, who nevertheless created in huge and grandiose forms.

Certain personalities are more complex, or appear so to the analyst. César Franck is placed among the Bach types, so far as the divergence between his simple way of life and his heaven-aspiring scores are concerned, yet there is a remarkable congruence between his inner existence and his outward appearance. In the case of Brahms, a split runs through both his life and art, both of which show contradictions between romantic tendencies and the classic ideal of restraint. His bashfulness, barbed irony, his "flights from his best self," all show the traits of a personality struggling for adjustment and a difficult path to the attainment of wholeness and integrity. Added to which, Miss Varro believes, he "was born too late for his particular talent." In spite of conflicts unsolved, however, he remains a thoroughly unified personality in life and art.

The fascinating case of Wagner is perhaps the most illustrious example of difference between creative product and personality. At least, so it appears on the surface. But the writer observes that traits which in the ordinary or slightly gifted man might register on the minus side "will under certain conditions in the creative act of a genius bring about a result that must be reckoned on the plus side." Especially suggestive is her remark that "we cannot know whether Wagner . . . was not obliged to be as he was in order to be able to create what he created." The same impulse apparently produced cheap flirtations and the Tristan music. (Whether the life, caused the art or *vice versa* is a tantalizing mystery. Our guess is that genius instinctively uses everything to the end of creation.)

Among the types similar to Wagner, in that the life is not well mirrored in the creations, are Lully and—though vastly different—Richard Strauss. Surprisingly the operas of Verdi, too, are out of harmony with his nature, which was delicate, while his music is robust and dramatic.

There remain Beethoven and Mozart. With the first, "his work is inseparable from his personality," both of which may be expressed by the slogan "Through struggle to victory." The writer traces an interesting parallel between his traits in life and art—purposefulness in music, obstinacy in everyday affairs; terrific power and contrasts of mood, his "raptus" in life; economy in construction, stinginess in money affairs. But Mozart, most lovable and divinely gifted of all, shows instead the greatest divergence—his outer life a decrescendo from his early triumphs as a child virtuoso to a pauper's grave; inwardly, a steady and triumphant march to "the purest heights of musical art."

The mystery of human life and of art is so great as to strike the spectator with reverence. But doubtless the ultimate truth, which the inquiring eye cannot pierce, is that somewhere there exists a connection between the two which, if properly understood, would bridge the gap between the product and the personality.

VARIATIONS

By Leonard Liebling

Significant and interesting pictures adorn the cover pages of the Musical Courier this week. They show Josef Hofmann at various stages of his career, by common consent one of the most illustrious in the history of pianistic art.

The photographs are published to emphasize a Golden Jubilee, the fiftieth anniversary of the beginning of Hofmann's musical life in America. He made his debut in this country during the season of 1887-88. Since then his progress has been truly Golden in fame and its every consequent reward.

An amazed American public proclaimed the phenomenal talents of the boy Hofmann. Exacting critics marveled as well. Opinion was unanimous in acknowledging him as the most remarkable pianistic prodigy ever heard on the keyboard in this land. No one has usurped that record since then.

The child developed as remarkably as he had begun, and became a matured artist whose mastery is recognized wherever music flourishes. In the minds of many experts, Hofmann today stands as the preeminent player of the piano and interpreter of its music.

His astounding virtuosity (which increases rather than diminishes with the years) needs no new emblazonment of words at this moment; nor is there need for praiseful reminder of his sincere and thorough musicianship, his intellectual command, and the unfailing reverence with which he practices his high powers. For those qualities, and because he never has made an undignified bid for meretricious publicity, or lowered the standard of his repertoire in order to win easier applause or gain larger financial returns, Hofmann is honored with the deep respect of all his keyboard colleagues. No doubt he values that more than even the staggering public successes he achieves at his recitals, whose attendance is capacity whenever he makes his not too frequent appearances.

Hofmann's laurels are added to further, by his activities as head of the Curtis Institute of Music, as lofty a pedagogical position as any musician could hope to attain in our country. He guided the C. I. M. from its start, and is therefore entitled to chief executive credit for the many brilliant achievements of its students under the faculty appointed by him. The beginning of the institute founded by Mrs. Bok, and its evolution into a completely philanthropical enterprise, is told about in the text accompanying the pictures on advertising pages of this issue.

The Musical Courier and its staff congratulate Josef Hofmann on the occasion of his Golden Jubilee, and hope that he will long be spared as a performing artist, as the director of the Curtis Institute, and as one of the great glories and potent forces in the musical life of America.

* * *

My own long friendship with Hofmann dates back to my tyro musical days in Berlin, where we both lived in its most *gemüthlich* period. Far more than through tragic manual practicing, I learned about the instrument and its music from conversing with him, Godowsky, Rosenthal and Paderewski.

I always drank in every syllable that Hofmann could tell me about Rubinstein, and Rosenthal about Liszt—information capped when Siloti gave me his eloquent comparisons, based on the unique experience of hearing Rubinstein and Liszt play on the same day and only a few hours apart.

Of all the renowned pianists I have known, Hofmann feels the least love for public performance—probably because of the way he was exploited in his extreme youth—and spends the least time at the keyboard when he is not concertizing. His interests extend widely in other fields beside music. He loves and masters chemistry and mechanics. He builds a formula, motor boat, automobile, house, or airplane, as easily as he builds the octave climax in Chopin's A flat polonaise, manipulates Balakireff's finger-twisting Islamey Fantasie, or constructs and fuses the array of exciting moments in the stupendous Don Juan Fantasie by Liszt.

Hofmann has that greatest of all piano gifts, a natural technic which needs no toiling hours to retain its accuracy and power. He merely freshens up a bit before each concert. His repertoire is enormous, his memory incredible and infallible. I once heard him do a composition which he had not played for nearly forty years.

Envy of distinguished colleagues is no part of his make-up. He never belittled one of them to me. About Godowsky, for instance, he frequently said: "All of us pianists could learn from him." Hofmann's charity has often expressed itself too in substantial material ways to help musicians in distress.

He is domestic by inclination, warm-hearted and convivial with intimate friends but somewhat aloof with strangers. Worldly and cynically penetrative, yet without loss of ideals and sense of humanity. Lives an intense mental life, resulting in firm convictions and principles. Courageous enough to play Moszkowski, Mendelssohn and Rubinstein. Dislikes most of the radical twentieth century music. Belongs to no musical clique. Lives in America because he loves it and its democracy. Has versatile culture, sense of humor and endless funds of anecdotes.

Travels mostly by airplane. Plays excellent tennis, chess, and ping-pong—as I know only too well.

A rare fellow, a lovable fellow, a great fellow, this Josef of the tribe of Hofmann.

* * *

Alfredo Casella sends me what he calls his most important work for piano, Sinfonia, Arioso, Toccata (Carisch S. A. Milan, Italy) twenty-seven pages of writing inordinately tricky to read, play, and make into likable presentation. Casella's free modernism is strongly in evidence here, and he manipulates boldly through devious harmonic and contrapuntal ways, caring not where the melodic chips fly. And chips they are indeed, fragmentary motifs prevailingly unsensuous and sombre. The suite has design, cohesiveness, and structural mastery. However, no surface appeal issues from all the workmanship. One has to delve deep in order to find authentic mood, and having found it, the doubt arises as to whether the quest returns a worth-while reward so far as the seeker after spontaneous beauty is concerned. I cannot pick out any spots that warm or stir me. I admire the opus as a musico-intellectual product, but I do not love it.

A far different matter is the Casella transcription for piano solo of Vivaldi's orchestral Concerto Grosso in D minor. (Edizione Ricordi, Milan) Here direct and diatonic matter makes its bid and quickly intrigues the fancy. The simplicity of the ancient music is not disturbed even with the amplifications of Casella, which keep surprisingly in the character of the original orchestration. The cheerful opening and closing movements are made facile and into delightful piano idioms. The middle largo, one of the most moving inspirations of Vivaldi, enjoys a particularly euphonious setting. Casella covers himself with glory in this transcription.

In small format there is the score of the Bach Chaconne (Carisch S. A., Milan) which Casella "interprets orchestrally," as the cover-page says. The transcription is a familiar one, frequently performed, and has been reviewed several times in the Musical Courier.

* * *

A California violinist writes: "Do you see a monthly musical paper called The Baton, published in San Francisco by the Federal Music Project of California? It has some good things in it, and some foolish ones. The foolish things are the statements that a musical amateur should not go by the musical opinions he reads in the papers and dictionaries, and if he remains tolerant to works which do not please him, he will, in time, become as good a critic as most of those who swing the big stick in our newspapers; that Schönberg and Hindemith 'are today creating the absolute music of the future;' and according to The Baton, Jeritza's first name is 'Marie,' and a certain well known American violinist's name is Albert 'Spaulding.'

"The good things in the paper are the long lists of concerts and operas being given all over the country by the WPA Federal Music Project.

"A rather lengthy deification of Nikolai Sokoloff, director of the Project, does not, according to my way of thinking, belong in The Baton, which should push the general cause, and not publicize the individual.

"By the way, The Baton quotes this from the Musical Courier:

> At Radio City Music Hall recently, twelve pianists, playing simultaneously, performed Tschaikowsky's concerto in B flat minor, which led a columnist to comment: "That has my full approval. When I used to struggle with the piece, I always had the feeling that I would have liked eleven other pianists to help me play it."

"If I remember correctly, the columnist was Leonard Liebling."

A welcome collection for solo is Piano Music of Today (Universal Edition, Associated Music Publishers), eighteen numbers selected and annotated by Hans Barth. The oldest composer of the group, Bela Bartok, was born in 1881; the youngest György Kósa, made his natal bow in 1897. Bartok contributes Dance of the Bucsum People, a one-page bit which—pardon the paradoxical idea—sounds as though it came from a Hungarian Grieg. Kósa's offering, Reckless Merriment, two pages, is rather sour joy, and restless too, in meters that change from 2-4 to 5-4, and then vary between 3-8, 2-4, and 4-4. Some chaps I do not know are Wassyl Barwinskyj, Fidelio Finke, Filip Lazar, and Max Springer. The last-named has a poetical one-page Meditation. The others juggle short dance rhythms to no good purpose. Kodaly's Il Pleut Dans La Ville might make an effective song; as a piano piece it meanders aimlessly. Petyrek's stuff always reflects individuality and a mean sort of satire. His present specimens are Salzburg Village Festival and March of the Tin Soldiers. Twilight by Paul Graener is a short episode of lovely lyricizing. Ignaz Friedman's Mazurka and Prelude give you fastidious harmony and recognizable tune. Wilhelm Grosz's Minuet is charming. Szymanowski's Prelude climbs all over the keyboard without getting anywhere. Alois Haba's Tango requires tragic and three-legged dancers. Rachmaninoff's Moment Musical laments with his typical romantic gloom. The longest number in the book, and the most evocative, is Weinberger's Praeludium and Fuga. (taken from Svanda Dudák) a pretty theme, engagingly treated and humorously fuged. The shortness of nearly all the compositions constitutes a real advantage for students desirous of experiencing modern musical sensations.

* * *

"Intrepid and large-visioned," is Lawrence Gilman's term for Mrs. Charles S. Guggenheimer, chairman of the executive board at the Stadium. The compliment has excellent reason, for no concert course within long recollection offers the variety, symphonic, operatic and terpsichorean, which will regale visitors at the great outdoor musical arena in New York this summer. If only because of the contemplated performances of the Nibelungen Ring, Tristan and Isolde, Salome, Lady Macbeth of Mtsensk, consolation will be ample for those metropolites who cannot (or do not care to) go to the Salzburg Festival.

* * *

National Music Week brought a flood of speeches throughout the country. It is safe to assume, judging by some of the remarks on the radio, that a minimum of the talk had usefulness. The high purpose and chief value of Music Week is the opportunity for increased production of programs. Along those lines there was some significant achievement during the seven days ending tonight.

The disturbing element in the annual celebration remains the avidity with which it is seized upon by personal publicity-seekers to spill words; and the chance it gives both sincere and pretentious persons to frighten listeners away from music. The tonal subject still brings forth the world's prize collection of spoken and written balderdash and highfalutin nonsense.

* * *

There was no report in The Sun (New York) about the first annual dinner and excellent musical program of the Wagner Society at the Barbizon last week. However, to prove some interest in current tonal doings, the worthy news editor of the evening paper enriched its April 27 issue with a telegraphed item from Williamstown, Mass., informing readers that a canary bird there "is able to sing Yankee Doodle, and when striking a wrong note, stops, and starts all over again."

* * *

Gene Lockhart sends glad tidings that in Hollywood there is an offshoot of New York's Dutch Treat Club, but the California organization calls itself Scotch Treat Club. He adds that its members heartily invite this editor and his friends to attend the club luncheons if they pay for their own food and liquids; but "musical notables will be affectionately received, asked to perform and have their meal check paid by the Scotch Treaters."

* * *

The club anthem probably is Beethoven's Fury Over The Lost Farthing.

* * *

To celebrate the opening of National Music Week last Sunday, 1,200 Indiana child pianists played on 150 keyboards—or was it 150 pianists on 1,200 keyboards?

Anecdotes about Mischa Elman flutter like the leaves on the trees. Here is one I have just received from Shanghai, China, where Mischa has been edifying the populace.

Dear Mr. Snooper:

The heralded arrival of Mischa Elman for a series of recitals threw Shanghai into a dither—dinner parties were arranged weeks in advance, the dressmakers reaped an unexpected harvest—for even this strange Eurasian city has the usual quota of tuxedo intellectuals. Came the night of the second recital, for which Mr. Elman had planned an ambitious program including both the Franck A major sonata and the Mendelssohn concerto. At the conclusion of the concerto Mr. Elman elected to take a brief—unannounced—rest. There remained still a group of shorter numbers. Shanghai's *elite*, not thoroughly familiar with the music, decided, however, that the concert must be over and dashed off to the night clubs—leaving Mr. Elman to finish his program to a half-emptied house.

YOUR CHINESE COUSIN.

Curious folks, these Chinese.

* * *

It always gets me into excitement if I stray by chance into the St. Regis Hotel at noon. Last week by accident (as upon a similar occasion a month or so ago) I was so intrigued by Mrs. Vincent Astor, Mrs. Steinway, the David Mannes', Alma Clayburgh, senior and junior, Grena Bennett, Francis Perkins, Sam Barlow, Mrs. Moriz Rosenthal, Lee Pattison and Georges Barrere crowding all together into one of the gilded lifts, I jammed myself in too and was carried unceremoniously up to the Viennese Room on the roof. There I found a luncheon for the Musicians Emergency Fund in riotous progress, and while I nibbled surreptitious lamb chops, I listened to the amazing accomplishments of that organization for the tonal needy.

I heard Mrs. Astor tell the ladies and the few meek gentlemen assembled that 128 people were being helped financially each week and that 2,900 others got aid occasionally when they needed it.

Since 1933 legal services had been supplied to 305 persons; 2,660 pieces of clothing distributed, and hospital care provided to 1,740 musicians. There were other stupendous figures also delineated, but since I am only interested in human figures of agreeable proportions which are spoken of in the feminine gender, I was unable to keep my mind on them.

However, it was a nice lunch. I'm so glad I thought of dropping into the St. Regis. I'll try to do it often.

* * *

Grace Moore had tea with Lily Pons at her Silvermine, Connecticut, estate recently, and Grace almost decided to buy a place in the vicinity and grow wooden nutmegs. She was so pipped by Lily's trees, shrubs, flowers and house that on the way back to New York by motor, the blonde satellite of the screen stopped off at a nursery (plants, not babies) and bought two white birches to send to Lily.

Lily has planted the virginal trees on either side of her front door, attaching plaques to them stating that they are a memorial to Grace's visitation. The petite prima donna also says that all other such gifts will be tagged properly in the donor's name.

Trust Lily, the canny Frenchwoman. If a baby forest showers upon her in twenty years she'll have marketable timber. Why not specify pine trees preferred, Lily? They grow fast and you can cut them to financial advantage, besides making your land more valuable in case you ever wanted to sell—ask any country real estate agent.

* * *

Under the scintillant leadership of its president, Dr. Sigmund Spaeth, the N. A. A. C. C. (properly called the National Association for American Composers and Conductors) made merry at the Town Hall Club the night before you were crowned Queen of the May.

As a matter of fact, if I hadn't sneaked out just after the stroke of midnight I haven't a doubt in the world I'd have found myself dancing around a Maypole, I was in such good spirits.

Throughout the evening, surrounded by great personages too numerous to count I had a glorious time. First, Vandy Cape tickled my latent humor spots with such efficiency by her Singing Satires that more than once I found myself rolling on the floor clutched by Mirth. That girl certainly is the cleverest clown I've ever heard or seen. If laughter makes fatty degeneration I've not only gained ten pounds but raised my blood pressure beyond any warning figure ever suggested by a physician.

In addition to this fun, Sig Spaeth was too awfully amusing, yet practical withal in his plans for forcing American music on the breathless public. John Tasker Howard (being his clever little self) told stories about plumbers and music critics and even read historical references to the American creative endeavors of our ancestors (viz.: Francis Perkins). Albert Stoessel astounded his regally clad audience with figures, predictions and admonitions concerning the poor American composers' problems. And Gene Buck, as final speaker of the evening, so impressed the packed assemblage by his wisdom and experience tales of how American musicians have battled for survival that one sweet creature sitting near me wished her mother was there. If you know the young generation as well as I do, you can fully appreciate how alarming his stories must have been.

As a savory to this meal of entertainment the Perole String Quartet played a Mozart quartet to quiet the nerves of the people.

Then riot broke loose and in no time at all the supper tables were denuded. That's when I got frightened that somebody would pick me for the Maypole—so I went home to safety.

"You're marvelous. You should get them to let you toot at the Coronation."

Mildred Hartley in Song Events

Mildred Howson Hartley sang solos at the Hollis Avenue Congregational Church, Hollis, L. I., N. Y., on April 30, accompanied by Croydon H. A. Hartley. On June 6 Mrs. Hartley will sing at the Missionary Tea at Grace P. E. Church, Jamaica, N. Y., accompanied by Louise B. Jameson, and on May 26 she will be heard in Out of the East, Japanese, Chinese and Turkish music, at the M. E. Church at Jamaica.

OBITUARY

Gustav Schuetzendorf

BERLIN.—Gustav Schuetzendorf, baritone, formerly of the Metropolitan Opera, died here on April 28 at the age of fifty-two. Mr. Schuetzendorf's wife, Grete Stueckgold, soprano, was in America on a concert tour. She immediately canceled her engagements and returned to New York, where she and her husband lived at the Majestic Apartments.

Gustav Schuetzendorf was born in Cologne, a member of a family of seven brothers, who all became singers. Mr. Schuetzendorf studied at the Cologne Conservatory and in Italy. He was twenty-two when he made his debut in opera, after which he was engaged for the Munich Opera to sing in all the Mozart operas and the Wagnerian roles of Wolfram, Amfortas and Alberich. Berlin, Wiesbaden, Leipsic, Vienna and Barcelona also heard Mr. Schuetzendorf in opera.

The baritone's Metropolitan debut took place on November 17, 1922, in the role of von Faninal in Strauss's Der Rosenkavalier. The year following he sang Beckmesser in the first performance at this opera house of Die Meistersinger since the World War.

Mr. Schuetzendorf's dramatic ability was one of his outstanding artistic qualities, and he won eminence especially in such roles as Beckmesser and Alberich in Das Rheingold. However, he also distinguished himself in several roles in French and Italian, including Mizguir in Rimsky-Korsakoff's Snegourotchka, Mercutio in Gounod's Romeo and Juliet, the Chamberlain in Stravinsky's Le Rossignol and Bernardo in Primo Riccitelli's I Compagnacci.

He left the Metropolitan in 1934-35. A year ago he opened a school in New York for Wagnerian singers and students of the traditions of Wagner. He underwent a serious operation last year, but seemed in good health when he sailed for Germany three weeks before his death.

Mr. Schuetzendorf's first marriage was to Delia Reinhardt, opera soprano. He and Mme. Stueckgold were married in New York in 1929. They met when they were both singing with the Metropolitan Opera. On many occasions the two were members of the same cast, and they often appeared together in concert for charity. S. M.

Sir Arthur Somervell

LONDON.—Sir Arthur Somervell, composer, died on May 2 at the age of seventy-three. He was born in Windermere, June 5, 1863, and educated at King's College, Cambridge, also studying composition under Stanford, with Kiel and Bargiel at the Berlin Hochschule, and at the Royal College for Music in London, under Parry. He was professor of harmony and counterpoint at the latter school from 1893 to 1901, and was later inspector of music for the Board of Education. Sir Arthur was especially known as a writer of songs, and also composed orchestra, chamber, choral music and operettas. He conducted his works at the Leeds and Birmingham Festivals. He was also the author of theoretical treatises. W. D.

Herbert Hughes

LONDON.—Herbert Hughes, Irish composer and critic, died at Brighton on May 2, of pneumonia. He was fifty-five years old. He was born in Belfast, March 16, 1882, and at fourteen was organist of St. Peter's there. In 1901 he entered the Royal College of Music, London, where he studied under Parratt, Wood and others. He was one of the founders of the Irish Folk-Song Society and co-editor of its journals. He contributed to the New Age and the Morning Post, and in 1911 joined the music staff of the London Daily Telegraph. In 1931 Mr. Hughes became musical editor of this paper, but resigned a year later and joined the staff of the Saturday Review. He was the composer of many songs and folk arrangements, also of incidental music to films and plays. He edited a three-volume collection of Irish Country Songs and Old Irish melodies, gathering the material from the older natives. B. S.

Edna Gockel Gussen

BIRMINGHAM, ALA.—Edna Gockel Gussen, widely known Southern concert pianist and organist, passed away at her residence here on April 26. Born in Covington, Ky., she received her early musical education in Cincinnati, graduating from the College of Music in that city. Going to the Scharwenka Conservatorium in Berlin, she studied piano under Xaver Scharwenka, composition under Phillip Scharwenka, and ensemble under Van Leer. Mrs. Gussen began her public appearances at the age of seven, and was prominent as concert pianist for many years. She was soloist with a number of the larger symphony orchestras of the country, playing first with Theodore Thomas. She was later soloist with the Cincinnati Symphony, the St. Louis Symphony, and the Birmingham Civic Symphony orchestras. She had served as accompanist for several artists on tour, including Francis Macmillen, violinist. In Birmingham she was director of the Birmingham Conservatory of Music and organist at St. Mary's-on-the-Highlands and at Temple Emanu-El. She composed the music for the State song, Alabama, and served as president of the Alabama Music Teachers' Association. For years she had been an active member of the Birmingham Music Club. Mrs. Gussen was the wife of the late William Gussen, violinist, of Philadelphia, a charter member of the Philadelphia Symphony Orchestra. A. G.

Eduard Hermann

MIAMI, FLA.—Eduard Hermann, violinist and composer, died at the age of eighty-six in his winter home here on April 24. Mr. Hermann had served as concertmaster of the old Chicago Symphony Orchestra under Theodore Thomas. He was born in Oberrotweil, Germany, and studied at the Stuttgart Conservatory and under Joachim and Kiel in Berlin. He was concertmaster of the Hamburg Opera in 1875, of the Petrograd Imperial Opera in 1878, and in 1881 took up residence in New York. There he formed the Hermann String Quartet, the other members being E. Schenck, A. Lilienthal and C. Hauser. This group gave annual performances of all the Beethoven quartets. He also formed a trio with Carl Hermann and Schenck, giving free chamber music concerts. He composed many musical works and was the author of theosophical writings and translations. He is survived by his widow, the former Ida von Bernhard, and a daughter, Mrs. Santa Bernhardt, wife of Prof. Hermann Bernhardt of St. John's College, Annapolis, Md. B. D.

Walter M. Smith

QUINCY, MASS.—Walter M. Smith, vice-president of the American Bandmasters' Association, died at his home here on May 1. He was forty-six years old, a native of Easthampton, Mass. He studied trumpet with Louis Kloepfel of the New England Conservatory of Music, and later toured as a soloist. He conducted the Waltham Watch Company Band for five years, and later led the Walter Smith Band, heard on the radio. During the celebration in that city he led the Boston Tercentenary Municipal Band. He is survived by his widow, two sons and a brother. A. B. I.

Dr. A. L. Norfleet

Dr. A. L. Norfleet, retired physician and banker, father of Helen, Catharine and Leeper Norfleet of the Norfleet Trio, died at the Presbyterian Hospital of the Medical Centre, New York, on April 24. Dr. Norfleet was graduated from the St. Louis Medical College with post graduate work at Bellevue Hospital, New York. He practised medicine in Clay County, Mo., later entering the banking business in Kearney, Mo. He organized a chain of banks in New Mexico, and was associated with the State Banking Board of Oklahoma. In 1918 he moved with his family to New York City. Surviving, besides his son and daughters, is his widow, the former Marie Park.

Lajos Fenster

SAN FRANCISCO, CALIF.—Lajos Fenster, assistant concertmaster of the San Francisco Symphony Orchestra, died suddenly on April 29. Born in San Francisco thirty-eight years ago, Mr. Fenster had been a member of the San Francisco Symphony for twenty years. His early studies were undertaken in Berlin. He had played both violin and viola with the orchestra, and in recent seasons, beside holding the assistant concertmastership of the orchestra, had been violist in the San Francisco String Quartet. He was also widely known as a soloist. He is survived by his wife, Elizabeth Fenster, and two children. A. F.

Frank R. Ellis

CINCINNATI, O.—Frank R. Ellis, who held the unique record of having sung with the May Festival Chorus from the first concert under Theodore Thomas through the Golden Jubilee in 1923, died at his home here at the age of eighty-nine. He was active in business, music and civic circles, was a director of the American Book Company and a recognized authority on the McGuffey Readers. He served the May Festival Association as director for thirty-five years and as secretary of its board and chorus committee for twenty years. M. D.

J. Walter Guetter

PHILADELPHIA.—J. Walter Guetter, first bassoon player of the Philadelphia Orchestra, died here on May 1. He was forty-two years old and had been a member of the orchestra since 1922. He is survived by his widow and a daughter. G. T.

COMING CONVENTIONS

MAY

May ——	Providence, R. I.	Rhode Island Federation of Music Clubs
May 6 to 8	Kenosha, Wis.	Wisconsin Federation of Music Clubs
May 6 to 8	Lawrence, Kan.	National School Band Competition Festival, Region No. 9
May 13 to 15	Cheyenne, Wyo.	Wyoming Federation of Music Clubs
May 13 to 15	Jackson, Miss.	National School Band Competition Festival, Region No. 7
May 13 to 15	Ohio State University, Columbus, O.	National School Music Contests (Orchestras, Wind and String Solos and Ensembles)
May 13 to 15	Price, Utah	National School Band Competition Festival, Region No. 10
May 14	El Dorado, Ark.	Arkansas Federation of Music Clubs
May 14 and 15	Oklahoma City, Okla.	National School Band Competition Festival, Region No. 6
May 15	Wilmington, Del.	Delaware Federation of Music Clubs
May 20 and 21	Louisville, Ky.	Kentucky Federation of Music Clubs
May 20 to 22	Rockland, Me.	Maine Federation of Music Clubs
May 26	Torrington, Conn.	Connecticut Federation of Music Clubs

JUNE

June 1 to 3	Portland, Ore.	Oregon Federation of Music Clubs
June 11 to 13	Butte, Mont.	Montana Federation of Music Clubs
June 14 to 16	Hotel Roosevelt, New York City	Music Publishers Association of the United States and National Association of Sheet Music Dealers

JULY

July 26 to 29	Hotel New Yorker, New York City	Music Trades Convention (National Association of Music Merchants, National Piano Manufacturers' Association of America, National Retail Musical Instrument Dealers Association, National Association of Band Instrument Manufacturers, National Association of Musical Merchandise Manufacturers, National Association of Musical Merchandise Wholesalers)

DECEMBER

December 29 to 31	Pittsburgh, Pa.	Music Teachers National Association

MARCH, 1938

March 27-April 1, 1938	St. Louis, Mo.	Music Educators National Conference (Sixth Biennial Meeting)

Musicales

Chamber Music Society of America Concludes Series

The final concert in the series of three that made up the spring festival of American music by the Chamber Music Society of America took place on April 27 in the Grand Central Art Galleries, New York. In the first half were performed Chadwick's quartet in E minor (No. 4), played by the Roth Quartet; and Quincy Porter's sonata (No. 2) for violin and piano, the performers, Eddy Brown and Celius Dougherty. Songs of Stephen Foster, Horatio Parker, Arthur Farwell, John Alden Carpenter and Charles Ives were sung by Joseph Lautner, tenor. The Roth Quartet, assisted by Johana Harris, pianist, offered Roy Harris' piano quintet. This festival has provided sustained interest throughout its three weeks' course. The music chosen has been of worth, and the performances marked by finesse. The society is to be commended for producing these evenings, and for its dedication of the festival to Mrs. Elizabeth Sprague Coolidge, who has sponsored so much fine chamber music in this country. M. L. S.

* * *

School of Sacred Music Program

Clarence Dickinson, Mus. Doc., Litt.D., presented a program of music by twenty-one candidates for the degree of Master of Music at Union Theological Seminary, New York, of which he is musical director, on April 27.

Choirs of the Seminary and the Brick Presbyterian Church, the Evangeline Singers, the Bergen County A Cappella Chorus, and the St. Cecilia Choir of St. Michael's Episcopal Church, with Corleen Wells, Viola Silva and Harold Haugh as soloists, Luis Harold Sanford at the organ, and a trio composed of Marie Van den Broeck, violinist; Esther Pierce, cellist; and Elsa Mogele, harpist, were heard in a highly varied program, both vocal and instrumental. Attentive listeners heard organ compositions by William Thaanum, Paul McKnight, Walter Rye, and John H. Sharpe, marked by serious melodiousness and contrapuntal facility. Anthems by Ruth Starbuck, Ferne Elwyn, Marshall Pierson, Mary Elizabeth Johnson, David M. Simpson, Frances Hogan, Lee C. Sistare, Vivian Morsch, Grace K. Sanford, Walter E. Buszin, Dorothy Moore, Myron J. Roberts and Donald L. Coats, showed melodic invention, some tendency to the modern harmonic idiom, *a cappella* effects, climax and continuity of thought, use of ancient tonalities. There were children's choruses, a folksong melody, hymn-style works. Vocal solos composed by Allan F. Schirmer and Mildred Holmer were spontaneous and climactic, and an ensemble number for strings, harp and organ by Clarence Robinson was descriptive. All named in the foregoing were awarded the degree of Master of Sacred Music. F. W. R.

* * *

Nellie Turner Plays at MacDowell Club

Nellie Turner, pianist and pupil of Alton Jones, was presented in recital at the MacDowell Club on April 28. For her program Miss Turner selected Come Sweet Death (Bach-Kelberine), Jesus Christ, Son of God (Bach-Rummel), a Brahms intermezzo (op. 119, No. 3), an impromptu by Schubert (op. 90, No. 1), a Brahms capriccio (op. 116, No. 7), Ravel's Sonatine and for closing items Schumann's intermezzo (from op. 26), a prelude (op. 51, No. 2) of Scriabin, and the Liszt polonaise (No. 2 in E).

This young pianist showed a foundation of thorough training, a well developed technic and a sound sense of musical values. Her interpretation of the Ravel Sonatine exhibited excellent musicianship. Her reading of the Schumann intermezzo and the Scriabin prelude was in good taste, although the Liszt polonaise was her most notable achievement. A good sized audience attended. J. S.

* * *

Schofield Artists at The Barbizon

Four artist-students from the studio of Edgar Schofield gave a musicale at The Barbizon, New York, on April 27. These were Telete Z. Lester, mezzo-contralto, who showed her rich, dark tones in songs and arias by Pierne, Debussy, Rossini and Respighi; Helen Wendorff, soprano, revealing a bright and flexible voice in numbers of Gluck, Pergolesi, Sibelli and Meyerbeer; Douglass Biddison, a bass-baritone of good quality and ability, singing items of Handel, Bach and Schumann; and Arthur Bailey, tenor, possessor of an excellent vocal organ, offering numbers by Maurice Greene, Handel, Lehman and Horsman. The skilled accompaniments were supplied by Arthur Kaplan and Harold Genther. An audience that filled the hall applauded cordially. M. L. S.

* * *

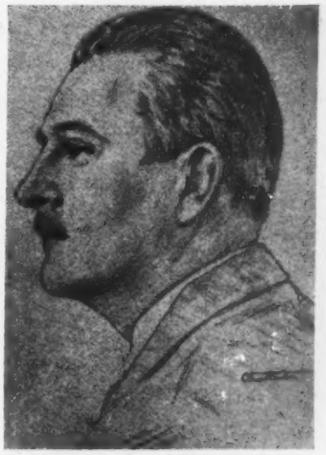
Charles Everett Heard at The Concert League

A recital of Negro compositions of interesting nature was given by Charles Everett, tenor, at the Concert League hall on May 2. It included spirituals and original songs expressing the joys, sorrows and aspirations of that richly-gifted race. Beginning with arrangements of traditional airs, Mr. Everett sang Every Time (Harry T. Burleigh), Over Jordan (Hilbert Stewart), Wade in de Water (Burleigh), Battle of Jericho (Marc D'Albert). He gave a buoyant, youthful quality of voice to these numbers, at its best when the full quality of ardor and unfettered spirit was revealed. The second group included Li'l Gal (J. Rosamond Johnson), Who's Been There (Lawrence Brown) and Exhortation (W. Marion Cook); then came the lyrical love song, Onaway, Awake, Beloved by Coleridge-Taylor. The second half of the recital was devoted to groups of songs by Turner Layton (Cool River, Tenderness, I Took My Mother's Heart, and Hunger) and settings by Clarence Cameron White (Blow, Gabriel; My Soul Is a Witness; Harvest Pas; and Peter, Ring dem Bells). Mr. Everett gave an authentic quality to these intrepretations, the vocal color being of the vibrant, expressive sort characteristic of singers of his race. He had a warm reception from his audience and added extras. Milne Charnley was the accompanist. R. K.

* * *

Esther Lundell in Piano List

Esther Lundell, pianist, gave a recital on April 26 at the New York studio of her teacher, Claude Gonvierre. In a list which comprised pieces by Bach, Chopin, Palmgren and Debussy, Miss Lundell displayed excellent and comprehensive technic and interpretative insight of a high order. She was heartily applauded by a large gathering. G. N.



ARCH BAILEY,

baritone and vocal teacher of Los Angeles, has been engaged to give a recital for the joint convention of the Oregon and Washington Music Teachers Association at Seattle, Wash. He will also conduct a vocal round table during the convention from June 29 to July 1. Afterwards Mr. Bailey remains in Seattle for a three weeks' vocal master class, starting on July 5.

Baltimore Band in Outdoor Series

BALTIMORE, MD.—The Municipal Band of Baltimore will open its season on May 10, playing every night but Saturday night, and playing on Sunday afternoons. The Park Band starts its season on June 7 and is to play five nights each week, Monday to Friday inclusive. The broadcast programs begin at Patterson Park on June 10. The announcement comes from Frederick R. Huber, municipal director of music.

Winifred Cecil Under Haensel and Jones Management

Winifred Cecil, young American soprano, is on next season's managerial list of Haensel and Jones, division of Columbia Concerts Corporation. Miss Cecil was born in Staten Island, N. Y. Her mother was a soprano known in her native Australia and England.

After beginning her musical training as a pianist, Miss Cecil went to the Institute of Musical Art in New York to study singing. For two years she lived and worked with the late Marcella Sembrich; she studied with Mrs. Theodore Toedt, and several months one season were spent with Elena Gerhardt in Leipzig.

In March, 1933, at the Town Hall, Winifred Cecil made her New York concert debut. Since then she has given two other recitals in New York in 1934 and 1936. Miss Cecil has been on the radio programs of Palm Olive, Maxwell House Coffee and most recently the American Album of Familiar Music. She also has an opera repertoire.

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Chicago Fans Overflow Nelson Eddy's Recital

Illinois Symphony Orchestra in Modern Scores—Lange Concludes Season of Stock Forces—Choral and Recital Programs a Feature

CHICAGO.—The largest audience ever assembled at the Civic Opera House since its erection not so many years ago was drawn by Nelson Eddy, whose radio and movie fans literally jammed the vast auditorium to its very last seat, while another army of admirers sat on wooden chairs on the stage and others had to be satisfied to listen to the concert from the orchestra pit. Ninety-seven per cent of the audience was made up of young girls, middle-aged women and matrons with whom Eddy is a demi-god and those hero-worshippers were intent upon giving their idol a welcome such as has not been heard before in the theatre except during a political rally. As Eddy walked on the stage, the feminine element "whooped it up," stamping their feet and using their palms so vigorously as to astonish even the blond Adonis, who cleverly appeared to bow acknowledgment to each of the thousands who sat at his feet.

Heard in his two first groups, Eddy sang with artistry, clear diction, impeccable phrasing and so remarkable was his interpretation of Gloire à Vanna from Février's Monna Vanna that an extra had to be given. Theodore Paxson, besides playing superb accompaniments for the singer, won a personal success in his solos.

ILLINOIS SYMPHONY PROGRAM

Three first performances figured on the Illinois Symphony Orchestra's April 25 concert at the Great Northern Theatre—Sibelius' symphonic fantasy, Pohjola's Daughter; Anis Fuleihan's Mediterranean Suite; and Leo Weiner's concertino. It was possible to hear only the concertino, a well written opus flowing with melodic folk music. The soloist, Emily Boettcher, a pianist of no mean ability who has received her training under Rudolph Reuter's efficient tutelage, enhanced the composition and made it doubly enjoyable by her well defined and musically correct performance. She is an intelligent pianist with admirable technic and a keen sense of proportion.

OBRASSOVA-PODOLSKY JOINT PROGRAM

Nita Obrassova and Leo Podolsky delighted a large audience at Curtiss Hall on April 25, when they joined forces in a program of vocal and piano numbers. Mr. Podolsky's playing is powerful, dexterous and dignified, his pianistic qualifications are of the first order. He gave a commanding performance of the Liszt variations on a Bach theme and his artistic and poetic account of Chopin's C minor nocturne and C sharp minor scherzo convinced his audience that he is a versatile artist. A charming lyric coloratura soprano with a voice of exquisite smoothness and clarity, Mme. Obrassova sang the Pastoral from Veracini's Rosalinda, and Russian numbers by Mednikoff, Tcherepnin and Glière with artistic style and finish. There were also French and English numbers, in which her pure, clear enunciation showed her to be a linguist of ability. Both artists were spontaneously applauded and encores were constantly in demand.

ASSOCIATION OF COMMERCE GLEE CLUB

The glee club of the Chicago Association of Commerce, now in its twenty-fifth season of successful musical endeavor, celebrated its jubilee with a concert in Orchestra Hall on April 16 with Viola Gibbons, contralto, as soloist. Arthur Dunham, who has brought the organization to a point of efficiency, deserves words of praise for the manner in which his forces sang the interesting program of unhackneyed chorals. Viola Gibbons, the wife of President John S. Gibbons, sang a group and assisted the glee club in the interpretation of Rubinstein's Seraphic Song, adding by her presence to the galaxy of the evening.

PAULIST CHORISTERS

Twenty-five years ago the Paulist Choristers under the direction of Father Finn invaded Europe and won many choral prizes. Later when Father Finn resigned the choir lost some of its international prestige, which was only regained a few years ago when Father O'Malley, its present conductor, took charge. The men and boys comprising its personnel quickly responded to his authoritative ministration with new enthusiasm and inspiration. Now Father O'Malley has brought his forces back to the high level of excellence which won them renown in the days of its founder.

For the annual concert at Orchestra Hall on April 28, the eminent leader chose to present compositions seldom heard in the concert hall and the chorus voiced songs from many schools with remarkable significance. Accuracy as to pitch and shading seems to be the watchword of Father O'Malley. True, in the Ave Verum by Bach the boy soloists erred in intonation though other presentations were impeccable. Frank Dunford, known as an oratorio singer, was one of the soloists sharing the plaudits of an audience which completely filled the hall and which manifested its pleasure by prolonged applause.

CHICAGO SYMPHONY'S FINAL CONCERTS

The forty-sixth season of the Chicago Symphony Orchestra, which due to the illness of Dr. Stock, was not one of its most brilliant, came to a close with the April 29 and 30 concerts. Hans Lange, the associate conductor, has had an arduous task during his first season—that of enlarging his repertoire and getting acquainted with a new orchestra and a new public. That Lange has done so well under such trying conditions indicates a wide musical background plus an authoritative command. Lange also has proved to be a drillmaster *par excellence* and of sufficient force to compel the men to abide by his decisions in the matter of tempi and interpretation.

The final program consisted of Weber's Abu Hassan overture, Rachmaninoff's second symphony in E minor, Wagner's Siegfried Idyl and Respighi's The Pines of Rome.

Next season will see a new concertmaster since Mischa Mischakoff, who has held the post for the past few years, has resigned to accept the same position with the NBC orchestra to be conducted by Arturo Toscanini.

A campaign by the woman's committee headed by Mrs. Bartholomay Osborne to procure new subscribers for next season has begun with energy. The aim of the committee is not to sell boxes only but to see the sold-out sign displayed for every Tuesday, Thursday and Friday concert.

MARGOT BRANDER,

Chicago soprano and pupil of Dr. Frank Laird Waller, has been engaged to sing during the Coronation ceremonies in England. Before her return Miss Brander will be featured in a large music revue. (Photo by Bloom.)

LAKE VIEW MUSICAL SOCIETY CONCERT

For its April 12 concert at the Lake Shore Athletic Club, the Lake View Musical Society chose one of Chicago's leading contraltos, Elsa Hottinger, as its artist. The appearance of the Chicago and San Carlo Opera Company songstress added *eclat* to the program and made it highly enjoyable. Miss Hottinger can always be relied upon to give entire satisfaction and on this occasion her beautiful voice and art were a source of joy. In excellent voice, her singing of the Prayer by Gretchaninoff, and songs by Rubinstein, Wintter Watts and Deems Taylor brought unstinted appreciation from the discriminating audience.

Anne Warrington, soprano, who studies the vocal art with Louis Rousseau, sang and acted a group of Spanish songs in costume effectively, showing the fine training she has received. Others on the program were Grace Desmond Holland, pianist, and Marie Mansfield, harpist, who earned their share of the listeners' favor. Violet Martens, at the piano for Miss Hottinger, showed herself to be an excellent accompanist.

KURENKO GIVES VOICE LECTURES

Maria Kurenko was the second distinguished artist participating in the series of master classes and lecture-recitals being given by DePaul University school of Music at Fullerton Hall, Art Institute. Mme. Kurenko gave a group of voice lectures from April 26 to May 1 inclusive.

ESTHER GOODWIN STUDENT SINGS

Another young singer, Ruby Gross, showed what fine work is being accomplished in the Esther Goodwin studio at the American Conservatory when she appeared in recital in Kimball Building on April 29. Miss Gross' lovely contralto voice is well placed and she has been carefully and skillfully prepared, as reflected in her singing of the Agnus Dei from Bach's B minor mass, the recitative and aria from Handel's Alessandro, Schubert's Death and the Maiden and two Brahms numbers. Later in the program she sang groups by Margaret Bonds and Kathleen Lockhart Manning, Bachelet and Debussy numbers and the Amour Viens Aider aria from Samson and Dalila.

ROUSSEAU PUPIL WINS CONTEST

First place in the recent Chicago Charter Jubilee contest was awarded to Dorothy Levine, who has been studying voice under the guidance of Louis Rousseau. Over five thousand contestants, ranging in age from sixteen to twenty-three, vied for first honors. As winner Miss Levine will make a two months' tour of the country, going through eighteen states and Canada, and stopping in 250 cities, starting on May 5.

CHICAGO SALZBURG SOCIETY SCHOLARSHIP

The newly organized Chicago chapter of the Salzburg Society is offering a scholarship at the Salzburg Mozarteum this summer for a young Chicago conductor or pianist. Applicants should apply to Nelson Fuqua, secretary, 135 South LaSalle street, giving full information as to study and professional experience. The winner of the scholarship must have had two or three years professional experience. No competition is planned, but applicants will be considered by a board headed by Dr. Frederick Stock, with Hans Lange, Henry Weber, Nelson Fuqua and Mrs. Charles H. Swift as the other members. May 15 is the final day for application.

REUTER'S STUDENTS ACTIVE

Howard Silberer, the Rudolph Reuter student who won the Bertha Ott Contest this season, will play his debut recital at Kimball Hall on May 10. Earlier in the season Mr. Silberer played the Franck Variations with the Illinois Symphony Orchestra. Emily Boettcher, former artist student of Mr. Reuter, played with that orchestra the Weiner concertino in its Chicago performance on April 25.

KNUPFER PUPILS APPEAR IN PUBLIC

Herbert Horn, one of the winners in the Illinois Symphony Orchestra contest, appears at the May 9 concert at the Great Northern Theater, playing the concerto by John Ireland for the first time in America. Other May engagements for this young pianist include recitals at the Wheaton Woman's Club and at Ottumwa Heights College (Iowa). He also appeared as accompanist at the dance recital of Vincenzo Celli at Orchestra Hall on April 25 and as soloist for the Henry Dearborn chapter of the Daughters of the American Revolution at the Chicago Woman's Club and the Martha Washington Club at the Blackstone.

Raymund Hanson, another Knupfer product, will play the G minor concerto of Saint-Saëns with the DePaul Symphony Orchestra at the closing concert of DePaul School of Music on June 8. He was the soloist at the April meeting of the Chicago Round Table Drama Club and took part in a program given by the Lake View Mission Covenant Church on April 24.

AUDITORIUM BUILDING RECITAL HALLS

Following is a list of recent programs given in the various halls of the Auditorium Building: Ethel Goodell's students in recital, April 25, Gold Room; May 2, Mary Pierzchala presented students in a two-piano recital in Recital Hall; students of James Kabrin gave a violin recital in Recital Hall; and Miriam Eamick presented a piano and violin recital in Perrin Hall.

AMERICAN CONSERVATORY NOTES

Irma Cooper, voice student of the conservatory, has been engaged as soprano soloist at the First Presbyterian Church, Highland Park, Ill. Mary Frances Averill, soprano diseuse, studying for several years with Charles La Berge and Louise K. Willhour, is appearing in recital in Kimball Hall on May 25. Pearl Appel presented her student, Ruth Springborn in the first of a series of piano recitals in the Studio Theater on April 25. Helen Krumm, violinist, was awarded first place in the recent scholarship April 27. She was assisted by Mary Holding, soprano, and Ruth Grumbine, accompanist. Charles Stephens conducted the performance of The Elixir of Love given at the Goodman Theater on April 25 under the auspices of the American-Lithuanian Society. Alice Salaveicik Stephens, former conservatory pupil, appeared as soloist. Mary Louis Rennan, soprano, student of Elaine De Sellem, and Vivian Martin, organist, student of Frank Van Dusen, gave a joint program in the Campbell Park Presbyterian Church on April 25. Helen Krumm, violinist, was awarded first place in the recent scholarship contest conducted by Sigma Alpha Iota, Gamma Chapter. She studies with Herbert Butler. Mildred Fleet, contralto, was soloist with the Chicago Concert Company at Galesburg, Ill. on April 28. Voice pupils of May Strong were heard in recital at the conservatory on April 28. Grace Hassel, student of Louis K. Willhour, recently offered a program of dramatic readings at the Elks' Club in Blue Island.

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Roussel Rhapsody Has Boston Premiere

Programs of Week Include Those of Koussevitzky Forces, Civic Orchestra, College and Conservatory Ensembles—Recital Halls Also Active

BOSTON.—A week of well-made and interesting orchestral programs has gladdened the hearts of concert-goers here. The most important was that given on April 23 and 24 by Serge Koussevitzky and the Boston Symphony Orchestra. The list consisted of d'Indy's Istar Variations, a single movement from Franck's Psyché, Roussel's Rapsodie Flamande and the Berlioz Fantastic Symphony.

Roussel's rhapsody was the novel item, in its first American performance. It is a healthy, vigorous, roast-beef kind of music, rather unexpectedly coarse-grained from a man like Roussel, until you were told that it is based on Flemish folk-tunes and was written for a specific occasion. The music is jolly, if essentially unpretentious.

Both the rhapsody and the rest of the program were well played, and the performance of the Fantastic Symphony was magnificent.

The same forces completed the extra series of Tuesday matinees on April 27, when they presented the prelude to Moussorgsky's Khovanstchina, the Afternoon of a Faun by Debussy. Also sprach Zarathustra by Strauss and two works by Sibelius—The Swan of Tuonela and Finlandia. It was a characteristic ending of a cycle devoted to masterpieces of the nineteenth century.

CIVIC SYMPHONY PROGRAM

The Civic Symphony Orchestra, a semi-amateur group capably trained and expertly led by Joseph Wagner, played before a good-sized and appreciative audience in Jordan Hall on April 29. The admirable program was of a type cultivated by Mr. Wagner, who avoids routine as he does the plague: Quinto Maganini's Suite of Music by Royalty, the Dirge from MacDowell's Indian Suite, Pierné's Izeÿl Suite, the overture to Glinka's Life for the Czar, Beethoven's triple concerto and the Karelia Suite by Sibelius. The proficient and frequently sensitive soloists in the concerto were three Boston musicians—Marjorie Church, pianist, Paul Cherkassky, violinist, and Jacobus Langendoen, cellist.

At the same time the Harvard Glee Club and Radcliffe Choral Society were giving, under the direction of G. Wallace Woodworth, a concert in Sanders Theater, Cambridge, that the present correspondent could not hear for obvious reasons. The exceptionally well-planned program, which the same forces had presented in New York earlier in the season, consisted of music by such diversified composers as Sweelinck, Josquin des Pres, Antonio de Cabezon, Holst, Elliott Carter, Schubert-Mandyczewski and Offenbach. A large audience, by report, enjoyed the proceedings.

The New England Conservatory Orchestra, led by Wallace Goodrich, director of the conservatory, presented the second movement of Arthur Foote's suite in D minor for orchestra, the Brahms violin concerto and d'Indy's fine Jour d'été à la montagne, a work regrettably neglected in these parts. The capable and talented soloist was Frances Brockman, concertmistress of the orchestra, which played the program with commendable musicianship.

Meanwhile, a piano-cello program was being given under the auspices of the Longy School of Music at the Agassiz Theater, Radcliffe College, by Frederic Tillotson and Yves Chardon. The program consisted of a sonatine by Casiniere, a sonata by Grovlez and a sonata by Honegger.

The Radcliffe College Orchestra, led by Malcolm Holmes, gave an intimate and enjoyable concert on April 23, when the program consisted of Bach's suite in D major and his concerto in C minor for two pianos and strings, six minuets by Beethoven, two canzoni for strings by Gabrieli and three movements of a Haydn symphony in D major. Lucille Morrison and Catherine Astleford were the solo pianists.

RECITALS

At the same time Ruth Culbertson, a highly musical Boston pianist, presented in Steinert Hall a program the severity of which suggested her mentor, Artur Schnabel. The chosen music was the Schumann sonata in G minor, the Beethoven sonata in F sharp and the twenty-four preludes of Chopin.

Katharine Cunningham Gray, assisted by Reginald Boardman, offered a program before an audience of good size and cordial disposition at the Women's Republican Club on April 27. Miss Gray sang, with considerable interpretative skill, a group of songs in French, another in German, a third in Spanish and a closing group in English. Mr. Boardman not only provided impeccable accompaniments but also played three piano solo pieces by Debussy.

The Goding-Thiede-Zeise Trio, assisted by Frank Macdonald, violinist, and Harry Welcome, violist, presented their final program of the season at the Boston Art Club on April 28, when the chosen numbers were Haydn's trio in B flat major, Tibor Serly's string quartet and the Brahms quintet for piano and strings. M. S.

Soloists for National Symphony Orchestra

WASHINGTON, D. C.—Eminent artists will appear with the National Symphony Orchestra of Washington, D. C., in its 1937-38 season. Announcement of soloists was made by C. C. Cappel, manager of the orchestra, following a formal statement of the National Symphony Orchestra Association that with $85,000 in its sustaining fund, it is ready to go ahead with definite plans for the 1937-38 season.

Final arrangements have been made to present Lucrezia Bori, soprano; Josef Hofmann, Moriz Rosenthal and Percy Grainger, pianists; Rudolph Ganz, pianist-conductor and composer; Mischa Elman and Joseph Szigeti, violisinsts; and Richard Crooks, Metropolitan Opera tenor. Negotiations are still under way with several other artists. The Monte Carlo Ballet Russe, which completed an engagement with the orchestra last November will come again for two more concerts in which an entirely different set of ballets will be given next winter. In another special event the Vienna Boy's Choir will be featured, making their first appearance in Washington with a symphony orchestra.

There also is to be a Beethoven Festival, to which Hans Kindler, conductor, expects to devote three concerts ending with a performance of the ninth symphony.

Myra Hess Concludes American Tour

Myra Hess ended her American season in New Haven late in April and immediately afterward sailed for Europe to be in London before the Coronation. Miss Hess, who is booked for a European tour through six countries next winter, will return to the United States early in November, 1938, continuing under the management of Annie Friedberg.

Radio Highlights

Dialed by M. L. S.

Making-America-Music-Week-conscious was the trend of most of the serious tonal programs of Sunday. C. M. Tremaine, proud progenitor of the annual seven day tonal gala, addressed the public from WOR; David Sarnoff endorsed the movement on the WJZ wave length; Eddy Brown spoke a few well-chosen words of praise from WQXR; and these are only three of the lyric week's radio backers—verily, their number was legion.

The Magic Key of RCA hour (WJZ) went nationalistic for the occasion, and devoted their program to one of the brightest of American stars—Rosa Ponselle, assisted by the NBC Symphony Orchestra (Frank Black, conductor) and a male chorus. The radiant tones of the Ponselle voice had their full refulgence.

General Motors, on its WJZ promenade concert, observed the day by presenting the Americans Lawrence Tibbett and Helen Jepson with the hour's symphony orchestra and chorus under Erno Rapee, restored to the podium following his recent illness. Miss Jepson and Mr. Tibbett reaped much vocal glory, singing opera and light opera excerpts, and the baritone gave his dynamic and familiar version of De Glory Road.

WABC'S Ford Hour gave soloists the go-by on this occasion, preferring to present the orchestra and chorus, under Eugene Ormandy, abetted by a children's chorus from the Greenfield Village school at Edison Institute, Dearborn.

An auspicious American debut took place in Columbia's "Everybody's Music" series, when Amparo Iturbi (sister of the renowned Jose) was the keyboard soloist with Howard Barlow and the CBS Symphony Orchestra. Miss Iturbi's fine art was well displayed in the Haydn D minor concerto.

Another Sabbath afternoon highlight was the singing of the Lincoln Cathedral Choir of Lincoln, Neb., directed by John M. Rosborough on the Columbia system.

The first radio performance of the much-discussed Amelia Goes to the Ball, Gian-Carlo Menotti's brilliant essay in fun for the opera-goer, took place (WABC), with an all-American cast headed by Margaret Daum, accompanied by the Curtis Symphony Orchestra, Sylvan Levin, conductor.

On WQXR, the special Music Week inaugural was furnished by the Americans Rose Dirmann and Renee de Jarnett, sopranos; Clifford Herzer and Jascha Zayde, double piano team; and Jacques Wolfe, composer and pianist. They performed American music from Foster to Gershwin, David Guion and Roy Harris. . . . Add WQXR's enjoyable offerings for this day: Arthur Gerry, tenor, and Grace LaMar, contralto, in the artists' recital series.

Jean Dickenson's lilting coloratura singing is now a weekly feature of the American Album of Familiar Music program (WEAF).

Week-day notes: this department recommends dialing Columbia-ward at 7:30 p.m. on Saturdays, for there can be heard Richard Bonelli, baritoning in characteristic glory, supported by Alec Templeton, pianist, Carolyn Urbanek, soprano, with Rex Chandler and his orchestra. . . . One of the most artistic of the recent NBC Music Guild programs presented the gifted Ethel Luening, soprano, in two cantatas by Buxtehude.

The all-American flavor of current broadcasts was pleasurably increased by two concerts over the NBC-blue network on Tuesday and Thursday from the annual American Music Festival of the Eastman School of Music in Rochester, N. Y. Frederick Woltmann's Songs for Autumn, which won him the Prix de Rome, were included in the former list; also Howard Hanson conducting the orchestra and the school chorus in his work, Lament for Beowulf. On Thursday, Gardner Read's prelude and toccata and Frederick Stock's concerto for violin and orchestra (with Edward Preadore, soloist) held the spotlight, performed brilliantly by the Rochester Philharmonic Orchestra under Dr. Hanson. The Eastman festivals feature music by native composers, and it is fitting that the radio public join the audience.

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Vienna: Neue Freie Presse. Feb. 13, 1937

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Vienna: Wiener Zeitung. Feb. 13, 1937

"Eisenberg reminds one of Casals, and what greater praise can one give an artist?"
Vienna: Die Stunde. Feb. 13, 1937

"A great artist is Maurice Eisenberg. His passionate rendering of the Brahms Sonata in E major made it impossible to forget the spell of his manly, rugged and perfect interpretation. The Bach was performed with the same inspired musicianship. In Valentini he enchanted his hearers with charming finesse and exquisite coloring; his programme ended with a group of small pieces which won him a colossal ovation."
Budapest: Pester Lloyd. Jan. 23, 1937

"Eisenberg is one of the greatest living cellists. His playing is absolutely perfect. It is music played and interpreted by a great personality; artists like Eisenberg are rare."
Amsterdam: Het Volk. Nov. 6, 1936

"Eisenberg possesses a temperament and enthusiasm which makes him surmount the most difficult passage with the utmost ease. Added to his perfect technique he has a beautiful and deep tone."
Rome: Giornale di Italia. Feb. 12, 1937

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Process of Restoring Bloom to Fading Voices Is Matter of Training

Max Altglass, Tenor of Metropolitan, Believes That Former Resonance and Clarity of Tones May Generally Be Regained by Proper Exercise

Max Altglass vigorously opposes the general belief that when a voice has once "broken down," it cannot recover its former beauty.

"Too many people think that the voice is like an instrument and can be smashed or cracked by use. This fallacy is responsible for much despair on the part of singers. The public also is the loser, because many fine voices, which might have continued bright and supple, fade before their time.

"It is my belief—and I have tried it out by many actual experiments on 'worn out' voices—that, barring actual physical injury, a voice may preserve its vigor and tone through proper placement."

"Do you mean that the voice would keep its strength in the singer's old age?"

"Yes. Of course, an elderly person could not sing a performance of opera, because the physical demands would be too great, but there is no reason why a voice should fade as long as a singer lives."

Mr. Altglass, who has been a member of the Metropolitan Opera for the last thirteen years, is one of the most versatile singers of the company. He has sung small parts, such as the Messenger in Aida, as well as the title part of Lohengrin and others of this calibre. He sings his repertoire in no less than six languages. It is only recently, since the New York opera season was cut, that Mr. Altglass has found time for more than one or two special pupils. However, Maria Müller, the eminent operatic soprano, has studied with him for many years.

Singing at Prague Opera

"Mme. Müller first became interested in my method of singing when we were both members of the State Opera in Prague. When we would come to rehearsal in the mornings, most of the singers would sing the practice performances in less demanding keys than at the public productions. They said they could not sing in the morning, or wished to save their voices from strain, or various excuses. Mme. Müller noticed that I never did this, but sang my roles just as I did at the regular performances.

"She remarked on it, and I explained. 'You must teach me,' she said. And so we began to work together. Afterward, when she was engaged at the Metropolitan Opera, we met again, and from then on she has studied consistently with me, and she never sings a new role without preparing it with me.

"However, to get back to the subject of re-building a voice. Mme. Müller's voice, of course, has never needed to be made over, because it wasn't damaged. She needed development of voice and in the art of singing, which was gradually achieved through correct placement of the tones, correct breathing, expression and the art of a real *legato* connected with a good *crescendo* or *diminuendo* of a tone.

Restoration of Voices

"But I had always known that I could restore voices. Several years ago an eminent soprano came to me asking for advice on her badly damaged tones. I told her I thought I could help her, and we agreed that if my theories did not work out, we would cease the lessons at any time she wished. The result was that after a period of seven months' study with me, she told me with great enthusiasm that she had compared her present singing with records made some years back, and that she was using better tone production than ever before, and that her middle register had better resonance than during her best times.

"I could cite other instances where I have brought back fullness and brilliance to voices believed 'worn out.' Of course, it takes time and patience, sometimes several years."

"What do you think, Mr. Altglass," I asked, "about developing the range of a voice so that a singer may take on dramatic as well as lyric roles?"

MAX ALTGLASS

"Naturally, one cannot generalize too much on that subject. If a voice is a light voice, its owner cannot re-make his vocal cords to give out dramatic tones. But it is certainly true that, given a limited voice used correctly, a singer can take on a much wider range of roles than he could with a bigger voice, badly placed."

Tenets for the Teacher

Mr. Altglass gave another of his pedagogic tenets, which is: "The teacher should not be at the piano when the pupil is singing an aria or song in the studio. There is so much to watch in a pupil's work, so many errors into which he may fall, that the teacher's eye should be on him; no one can give all his attention to a singer's voice production and play an accompaniment at the same time.

"I think, too, that the serious teacher should limit the number of his pupils, for he cannot give the proper individual concentration to a voice if he has a 'line-up' of pupils outside his door each day.

"Also, it seems to me that a teacher should have done at least some singing himself. I don't know how one can possibly teach tone production unless one has actually placed tones correctly in his own voice."

Mr. Altglass showed the interviewer a quotation from a Viennese critic who visited Salzburg to observe the conducting and singing classes at the Mozarteum when Mr. Altglass was teaching there.

"Later," read the clipping, "after I visited the class of the famous conductor Bruno Walter, I was able to attend a lesson given by Max Altglass, the outstanding voice instructor and teacher of the world-famous singer, Maria Müller. Mr. Altglass, a singer himself, is a teacher of the first capacity. It is a joy to hear what an acoustically excellent tone, when carried by the proper breath process, placed high and forward, is produced through his detailed instructions."

M. L. S.

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Stanley Hassell Conducts Somerville, Mass., Orchestra

Boston.—The Somerville Symphony Orchestra of sixty players (Stanley Hassell, conductor) gave a concert in March at the Haverhill High School Hall for an audience of more than 200. The soloists were Hazel Hallett, pianist, and Frank Corsaro, violinist.

The program was one of familiar numbers from the works of American and English composers. The group played with skill and zest under Mr. Hassell's leadership. Miss Hallett revealed her distinctive gifts of keyboard art in a MacDowell work. Mr. Corsaro was deservedly applauded after his playing of the Londonderry Air in arrangement for string orchestra and solo violin.

This concert, arranged by Cecilia Robinson, was the last of this year's University Extension music appreciation course given by the Massachusetts State Department of Education, with Mrs. Robinson as instructor.

L. J. G.

Dr. Alexander McCurdy Appointed Choirmaster of Philadelphia Church

Dr. Alexander McCurdy has accepted the post of choirmaster of the St. James Episcopal Church, Philadelphia, in addition to his duties as organist and choirmaster of the Second Presbyterian Church. Richard Purvis, holder of the Cyrus H. K. Curtis Memorial Organ Scholarship at Curtis Institute of Music will become organist at the St. James Episcopal Church.

Leipsic Enjoys Concert By Don Cossacks

Chaliapin Gives Recital—Gewandhaus Orchestra Functions Actively —Texas Soprano Appears on Benefit Program

Leipsic.—The large auditorium of the Crystal Palace was packed to the doors when the Don Cossacks Choir gave their concert, with offerings that stirred the audience deeply. When Serge Jaroff led his men in arrangement of Rachmaninoff's prelude in C sharp minor, the ovation was uproarious. Due to their great success, the Don Cossacks were immediately booked for a second appearance.

Russian Art

Feodor Chaliapin's evening of Lieder, arias, and ballads, attracted a large crowd. Although his voice is no longer what it was, the Russian artist has power and personality to win his audience. Maria Kalamkarian accompanied expertly at the piano, and demonstrated her solo skill also in two numbers by Chopin and Liszt.

Scholars Score

A concert sponsored by the Schiller High School was under the musical direction of Alfred Luding. In a well balanced program of secular works, folk numbers, canons, and stunt songs (not to overlook fine readings of Gluck's Overture to Iphigenia, as well as a waltz by Johann Strauss played by the school orchestra), the young people showed decided ability musically and vocally. The hall was packed with enthusiastic listeners, many proud and happy parents among them.

Italo-American Evening

The benefit concert sponsored by the N. S. Cultural Society under the auspices of the American Consul and the Italian Vice-Consul drew a large crowd and was eminently successful in every way. Angela Friedrich, soprano from Dallas, Texas, singing opera arias and songs was appreciated for her charm and simplicity. Pietro Sopranzi, powerful-voiced baritone, gave two groups of arias and joined Miss Friedrich in a duet from Aida. Magistretti, harpist, demonstrated technical finesse and musianship. He added many encores. Germano Arnaldi, pianist, scored in some solo numbers.

Orchestral Doings

A recent Gewandhaus concert was a Brahms evening, meticulously interpreted by leader Abendroth, who gave the Haydn variations, fourth symphony, and the double concerto for violin and cello, skillfully played by Max Strub, violinist, and Ludwig Hoelscher, cellist.

At the following seance, Kurt Stiehler, concertmaster of the Gewandhaus Orchestra, achieved a brilliant performance of the Tschaikowsky violin concerto. Other numbers which brought the program to a longed-for conclusion were Concert Fantasy (Rimsky-Korsakoff) and Sinfonia Domestica (Strauss).

Under the auspices of Heitere Musik, a list of lighter works gave singular pleasure. Georg Schumann conducted the first audition of his Humoresque in variation form on a popular air—delightfully witty in spots, but generally too long and heavily orchestrated. A new work by Hermann Rabner was also heard—Suite of small dance forms—simple and harmless in the modern strain. Erna Berger, soprano, won acclaim for her singing of Strauss and Weber arias. Abendroth concluded the program with Invitation to the Waltz (Weber) and Kaiser Waltz (Johann Strauss).

Eminent Pianists

Pianists Edwin Fischer and Alfred Cortot were featured soloists on other evenings. Fischer played concerto in C major (Beethoven) and Rondo in D Major (Mozart) both grandly, and his encores only made his listeners more enthusiastic. Abendroth conducted with customary insight.

Alfred Cortot figured in a romantic program, with Schumann's piano concerto. The audience was charmed by the keyboard master's art. Abendroth, in usual vital form, read Reger's Romantic Suite persuasively.

The fifth symphonic concert was sponsored by the N. S. Cultural Society and directed by Hans Weisbach, with E. von Zathureczky as the applauded soloist. The Sibelius violin concerto, a well received first hearing here, was largely responsible for its splendid success.

Clarence Ehrhardt, Jr.

All-Wagner Program Profits in Hamburg

Capacity Audience Attends—New Viola Concerto—Mary Wigman Dances

HAMBURG.—Richard Richter, leading the Philharmonic Orchestra, gave an all-Wagner program, the house being sold out a week in advance, and the event proving a great success.

Under Jochum, the Philharmonic Orchestra did the first performance of Sinfonia Brevis, by Heinrich Sthamer, a work in three movements, introspective in character and carefully constructed. Jochum gave the opus a dignified reading. There were ovations for the composer and the music.

NEW VIOLA COMPOSITION

The Hamburg Chamber Orchestra, under Hans Hoffmann, presented Helmut Paulsen's concerto for viola and orchestra. In three movements, the last in variation form, the concerto added meritoriously to viola literature. Ernst Doberitz, soloist, played the difficult music with skill and art.

A chorus of students from Prague, under the direction of Prof. Becking, furnished a program of old music at St. Michael's Church with a list dating back some three hundred years, by Gallus, Demantius and Philipp van Berg. The beautiful young voices of the chorus made a particularly appealing effect.

VIERLANDEN

An interesting and instructive lecture-recital was that of Hermann Schütt, on the music, of Vierlanden, a county near Hamburg. Approximately seven hundred folk and dance tunes have been recorded from the locality. The chief instruments used are clarinets, bassoons, and bass viols. During his latest visit to Vierlanden, Schütt recorded many of the finest tunes.

Alfred Hoehn, Frederic Lamond, and Koczalski offered piano recitals, the two former in all-Beethoven programs, and the latter in a Chopin seance. Mary Wigman offered a new dance cycle entitled Herbstliche Tänze. Her talents are unique, making her one of the arresting dancers of the epoch.

EDITH WEISS-MANN

Schoop Ballet Presents New Bill in New York

On April 27 Sol Hurok presented Trudi Schoop and her ballet company in their initial performance of the season at the Longacre Theatre. This time Miss Schoop was seen in her own comic dance drama, Blonde Marie. The music for the event was composed by Paul Schoop and executed by the composer and Lothar Perl at two pianos.

The Blonde Marie is as entertaining an exhibition of pantomime as Miss Schoop has ever conceived. The choreography is built around a story of a young blonde servant girl (played by Miss Schoop) who is dismissed from her employment because of a mishap occurring while serving tea to a party of guests. Marie then becomes waitress in a night club where she makes acquaintance with an opera tenor who subsequently gets her an audition with his impresario. At the opera rehearsal Marie wins a leading role because of an attack of laryngitis suffered by the star. She makes her debut as a singer with great success. Marie is next seen married to a wealthy man but they do not get on, and Marie becomes entangled with a young painter who makes a portrait of her with her child. At the exhibition of the young painter's picture a large crowd of art enthusiasts gather and ridicule his work. With the jeers of the public ringing in her ears, she is confronted by her angry husband whom she kills with a revolver. This act leaves her in considerable turmoil. In the last scene she is discovered once again in the night club garbed as a waitress. She is roused from slumber to find out the terrible affair was only a dream.

This ballet is something that must be seen to be appreciated. The dancing throughout is clever and sufficiently expressive to make the plot easy to follow. Although the highest tributes go to Miss Schoop for her masterly performance, praise is due all of her assistants, with emphasis on the work by the musicians, Marin Raae and Meta Krahn.

J. S.

Amelia Braddock Returns from Europe

Amelia Braddock, mezzo-contralto, has returned to New York from a visit to England and Wales. While abroad Miss Braddock gave a recital at the Hotel Metropole, Colwyn Bay, Wales, on March 16, when she was

AMELIA BRADDOCK

assisted at the piano by George Atkinson, who also offered solos. Miss Braddock was heard in two Mozart items, Wiegenlied and Longing for Spring, Handel's Largo, Im Abendrot and Hark, Hark, the Lark by Schubert, the gavotte from Mignon, Goin' Home (Dvorak), Don't Care (Carpenter), Prelude (Landon Ronald), Ma lil' Bateau (Lily Strickland) and The Sleigh (Kountz). Mr. Atkinson played pieces of Leonardo Lee, Grieg, Sgambati, Liszt and Mendelssohn. During her stay at Colwyn Bay, Miss Braddock made an appearance as guest soloist in one of the churches.

While returning to America by the SS. Berengaria, Miss Braddock sang at the ship's concert. Since coming back to New York, she has resumed her teaching activities at her Carnegie Hall studio, where she will remain all summer.

Paris Saxophone Quartet Reengaged

The Paris Saxophone Quartet's recent tour of such Italian centres as Genoa, Milan, Florence, Rome, Naples, Palermo, Bari, Trieste, and Turin, presenting programs of ancient, classical, romantic, and modern music, has resulted in reengagements for next season.

Ivor Newton Accompanies Chaliapin

Ivor Newton, pianist, was engaged as soloist and accompanist for the Chaliapin tour of England and Scotland, in aid of the National Council of Social Services in the Distressed Areas. Chaliapin and Ivor Newton gave their first concert on February 18, at Covent Garden Royal Opera. The tour includes Manchester, Liverpool, Newcastle, Glasgow, Edinburgh, and Cardiff.

Vancouver Host to Eminent Artists

Richard Crooks, John Charles Thomas, Nimura, Martha Graham and Ted Shawn Appear—San Carlo Opera Welcomed—Phillipowsky Soloist with Orchestra

VANCOUVER, B. C.—Richard Crooks, Metropolitan Opera tenor, earned a rousing ovation before a capacity audience on the occasion of his recent recital in the Auditorium. He revealed vast improvement in voice and interpretative insight since his last appearance in this city. His program included music by Bach, Haydn, Beethoven, Stradella, Puccini, Bizet, Rachmaninoff, Ireland and La Forge to which he added numerous encores. His exceptionally fine accompanist was Frank La Forge, gifted composer and pedagogue.

The current winter orchestral season came to a close with an exceptionally good performance by the Vancouver Symphony Orchestra, (Allard de Ridder, conductor) before a capacity audience in the Strand Theatre. A stimulating performance of the Brahms concerto in B flat major, (No. 2) with Ivan Phillipowsky the guest soloist was enthusiastically received. The orchestral program included the Mendelssohn Calm Sea and Prosperous Voyage, the Haydn symphony in C major (No. 7) with Jean de Rimanoczy (first violin), J. O. Zschiedrich (second violin), and Maurice Miles (cello), as soloists, and Wagner's Ride of the Valkyries.

SAN CARLO OPERA

It was a pleasure to once more welcome the San Carlo Opera Company to the Strand Theatre. The four-day engagement brought the following operas Carmen, Il Pagliacci and Cavalleria Rusticana, Rigoletto and Aida, excellently played by familiar casts.

Yeichi Nimura, Oriental dancer, assisted by Lisan Kay, appeared at the Auditorium, presenting a program of colorful dances with remarkable success despite inadequate stage facilities. Hubert Carlin was the artistic accompanist.

Another exponent of the choreographic art, Martha Graham, delighted her audience in the Empress Theatre with a magnificent exposition of modern dancing. Louis Horst was her worthy assistant.

John Charles Thomas, Metropolitan Opera baritone, appeared in recital on April 14 at the Auditorium. The highly successful recital was sponsored by the Lions Club.

Ted Shawn and his Male Dancers gave a vital and brilliant performance in the Empress Theatre on April 15.

CLUB AND RECITAL EVENTS

The program of the Woman's Musical Club, featured the choral works of Debussy and Gustave Holst. The Philharmonic Madrigal Singers (Burton Kurth, conductor) provided a highly commendable performance and the assisting artists were Avis Phillips, Margaret Dobbin, Louie Stirk, Olive Kurth, singers, and Rosemary Rogers, pianist.

A promising young pianist was revealed in Gordon Manley in his recital in the Hotel Vancouver, his program being drawn from the works of Haydn, Chopin, Grieg and Scriabin. The assisting artist was Annabelle MacKenzie, mezzo-soprano.

The Vancouver Fine Arts Club gave its first recital in the Woman's Building, when the four young artists responsible for this new venture appeared on the program. They were Gunnar Abbors, tenor, Thomson Ware, baritone, James Birch, cellist, and Otto Kempf, pianist.

The thirteenth annual spring production of the Kiwanis Club took place in the Empress Theatre with the presentation of the comic opera, The Toreador. Major roles were taken by Lorna Campbell, Sidney Shaw, J. C. Wallace and Grace MacDonald, danseuse.

A. A. F.

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Los Angeles Has Ninth Symphony

Klemperer Leads Work at University—Federal Orchestra and Opera Unit in Joint Appearance—Artists Guests of County Music Teachers' Association—Sonata Program Presented

Los Angeles.—The two concluding concerts of the Philharmonic Orchestra season were given at Royce Hall, U.C.L.A., on April 21, and in the Auditorium on April 24. Otto Klemperer climaxed the season effectively with the Beethoven ninth symphony, pairing it with the first. His reading of the latter was truly delightful, bringing out full measure of its charm and spirit.

The ninth symphony was done admirably by the orchestra and the chorus. The opening *allegro* was given with fine fervor and depth; the *molto vivace* was taken at terrific speed; the *adagio* was a slight let-down, being too meticulous in interpretation. But the superb *finale* soared to a triumphant conclusion and the chorus, admirably trained under Richard Lert, was never at a loss. The singers held to the beat with decisive firmness, and even succeeded in making the words understandable. The soloists at the first performance were flat on their entrances and only eventually found the proper pitch. However, they retrieved themselves on the second occasion, which went much more smoothly. The solo parts were sung by Charlotte Boerner, soprano; Clemence Gifford, contralto; Felix Knight, tenor; and Emery Darcy, baritone.

Federal Units in Gala Concert

A gala program celebrated the removal of the Federal Symphony Orchestra and Opera unit to the Philharmonic Auditorium on April 22. The first portion was a symphonic program under the inspiring baton of Gastone Usigli, with Peter Meremblum, violinist, as guest soloist. The last portion was a complete staging of Borowski's opera satire, Fernando del Nonsentsico, under Jacques Samoussoud's able direction. Usigli scored emphatically with a second hearing of his own tone-poem, Humanitas. Its sincerity is evident, and it is both logical and comprehensible, despite its structural complexity; it is modern from a truly progressive standpoint, and individual in its presentation. Its emotional depiction varies from quietude to turbulence, its tonal tapestry rich in color and its counterpoint handled with spontaneous freedom.

Usigli's reading of the Debussy Afternoon of a Faun held commendable shading and balance. A *bravura* opening was made by Glinka's overture to Russlan and Ludmilla, done with decision and sonority. The violin tone of Peter Meremblum held appealing beauty and invariably satisfying intonation in the Glazounoff A minor concerto.

Samoussoud conducted Borowski's satirical opera with all the finesse that could have been desired in the most serious work, controlling cast and orchestra in a masterly manner. The opera proved even more enjoyable at this hearing than on its first presentation, for the initial rough edges have been smoothed away, and experience has given the coast more assurance.

Music Teachers' Association Event

A varied and interesting program of concert proportions was given on April 19 at the open meeting of the Los Angeles County Music Teachers' Association on Olive Hill. Louis Gruenberg was guest of honor; Gladys Littel presided, with Lazar S. Samoiloff as program chairman. Maurice Zam displayed his pianistic virtuosity as well as exceptional erudition with compositions by Reinken. He sketched also the development in the art of musical illustration, from the tinkling delicacy of Couperin to the sonority of Mousorgsky and Castelnuovo-Tedesco. Seventeenth century violin compositions were also given by Jacques Goutmanovitch, whose group included an exquisite Tambourin by Mondonville and a lovely air on the G string by Mattheson, was well as the familiar La Folia, artistically enunciated. Ruth Howell gave dramatic and vocally effective interpretation to the songs of several contemporary composers, including James Rogers' Wind and Lyre, Lazar Samoiloff's Alone, Dr. George Liebling's Thee, and this writer's Solitude. Constance Piper gave admirably balanced pianistic support to both singer and violinist.

Sonata Program

Among the musical pioneers of Los Angeles are Otie Chew Becker, violinist and Thilo Becker, pianist, whose fine sonata recitals developed much of the present interest in chamber music. It has been some time since they appeared in public, and their recital in the Biltmore Music Room on April 22 attracted a large and appreciative audience of musical and social leaders. Their program made up of Bach, Beethoven and Brahms admirably represented the ideals of these two musical artists. The Bach E major sonata began the program, read in a scholarly, yet genial manner. The Beethoven C minor sonata (op. 30, No. 2), was qualified by reserve, yet given with sympathy and mature understanding. Last, and perhaps most effective of all, was the Brahms G major sonata (op. 78), expounded with due regard for its intrinsic beauties.

R. D. S.

Rambling Around

Arch Bailey, Los Angeles baritone and vocal teacher, was presented in a recital on April 15 at the Westlake School for Girls, Bel Air. The Westwood Women's Club Chorus (Mr. Bailey, director) gave its annual spring concert, on April 22. Carol Taylor, artist pupil of Mr. Bailey, sang a costume recital on April 15 for the Soroptimist Club, Bakersfield. Also she appeared in six recitals for children under the auspices of the Board of Education of Bakersfield. Alice Swain Bailey, soprano, gave a joint recital on April 24 in Beverly Hills with Francelle Mattax, dancer. Mr. Bailey holds his third annual six-week seminar for teachers and singers, starting June 1.

* * *

Ben Edwards, bass-baritone, vocal coach and director of the Humana Symphony Choir of Fullerton Junior College, of Fullerton, Cal., had his singers at Long Beach on April 17 for the second annual Music Festival. There were present seven junior college *a cappella* choirs and a symphonic band of 125 players which broadcast over KNX. The Humana Symphony Choir also sang at the Golden Jubilee Celebration on April 25 for Occidental College at Los Angeles. The same evening they appeared in ensemble numbers at the First M. E. Church of Los Angeles.

* * *

John Smallman, choral conductor and vocal coach, will give two performances of Pirené's Children's Crusade, the first being on May 23 at the Los Angeles First Congregational Church. The choir of this church will furnish the choral background, assisted by 300 school children. The Friday Morning Club of Los Angeles has engaged the First Congregational Choir (John Smallman, director) to give Mozart's Requiem Mass on May 28. Kay Fessenden, contralto and artist pupil of Mr. Smallman, appeared in a recital on April 16 at the Pomona Ebell Club. Frances Warren Haynes, mezzo-soprano, recently returned from appearances as soloist on tour with the University of California A Cappella Choir in a northern California tour.

* * *

Vernon Leftwich, Los Angeles composer, has completed a sonata for cello and piano which will have its first public performance at a concert of the Mary Carr Moore Manuscript Club. Baruch Klein is to be soloist with the composer at the piano.

* * *

Leon Ettinger, manager of Pasadena, announces a Pasadena Music Festival from May 2 to 8 at the Pasadena Civic Auditorium. Twenty-five hundred singers and players of various instruments are to perform.

* * *

Mary Leigh Putnam, artist pupil of Edith Knox, concert pianist and teacher of Hollywood, has been chosen to appear as soloist at the next concert of the Pasadena Civic Orchestra. Cesar Franck's symphonic variations will be the concerto. Miss Putnam played this work on April 6 with the San

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* * *

Ethelyn Ziegler, artist pupil of Julius V. Seyler of the Sturo-Seyler Studio in Los Angeles, was soloist for the Los Angeles High School broadcast on April 27 over station KECA. Wally Stewart, ten-year-old violinist, pupil of Purcell Mayer, placed second in the contests of the Southern California Festival of Allied Arts. Miriam Gordon, pianist, played on April 27 at the Hollywood High School for the E. T. K. Bill Sefton, who recently broke the pole vault record in the athletic world, received his musical training at the Sutro-Seyler Studio.

* * *

William Royal, tenor, came to Hollywood from New York. While on the Atlantic Coast he appeared in Rigoletto and Traviata in 1935 in a series of opera performances at the Manhattan Opera House. He sang the leading tenor role in The Pastorale by Anthony Paganucci in August, 1936, at the Brooklyn Stadium (Miguel Sandoval, conductor). On the Pacific Coast he sang the tenor role in Meyerbeer's Les Huguenots in March for the Hollywood Opera Reading Club at the El Capitan Theatre (Leon Rains, director). On February 28 he interpreted the tenor role in Liza Lehmann's Persian Garden at the Casa del Mar Club of Santa Monica and on March 14 gave a recital at the Los Angeles Country Club. On May 25 Mr. Royal appears in the role of Fenton in Falstaff for the Euterpe Opera Reading Club at the Los Angeles Biltmore Theatre (Roland Paul, director). June 16 he sings the tenor role in the choral work, Before The Dawn, by Franke Harling with the Ellis Club (Heinrich Hammer, conductor) at the Philharmonic Auditorium. In a group of arias and songs he is to sing on this occasion, Mrs. M. Hennion Robinson, will be the accompanist.

* * *

Melita Krieg, pianist, composer, vocal coach and teacher is the founder of the Krieg-Gerin music studios in North Hollywood, Calif. Many recitals are given each season at the Woman's Club auditorium. At one of these events, held recently, thirty-seven children played solo numbers assisted by Helen Clive, soprano.

* * *

Symphony Nights at the Hollywood Bowl this summer will be directed by Erno Rapee of New York, Hans Kindler of Washington, D. C., Carlos Chavez of Mexico City, Fritz Reiner of Philadelphia, and Otto Klemperer, of Los Angeles. Opera and ballet nights on Thursdays are led by Pietro Cimini, Richard Lert, Carlo Peroni, Efrem Kurtz and Viscount Konoye of Tokyo. The Friday night concerts, termed solo nights, are to be conducted by the same musicians each week as on Tuesdays. Howard Hanson, composer-conductor of Rochester, N. Y., who is to teach at the University of Southern California, will direct an all-American program on July 30. The Hollywood Bowl series opens July 13.

* * *

Arthur Carr, pianist-composer, was elected president of the Mary Carr Moore Manuscript Club of Los Angeles in March.

* * *

Willy Stahl, composer of Los Angeles, directs the Federal Project Orchestra in his triple concerto for violin, cello and piano on May 12 at Trinity Auditorium. The Compinsky Trio are the soloists.

* * *

William Grant Still's Afro-American Symphony is on the program of the Federal Project Orchestra for May 12 (Manuel Compinsky, conductor) at Trinity Auditorium.

* * *

Mae Gilbert Reese, pianist and teacher of Long Beach, will appear as soloist on May 26 with the Federal Project Orchestra (Jacques Samossoud, conductor) at Los Angeles Trinity Auditorium playing Felix Borowski's piano concerto.

* * *

Laura Drake Saunders, soprano of Hollywood, appears as guest artist with the Federal Project Orchestra on May 26 at Trinity Auditorium with Jacques Samoussoud conducting. She sings two numbers by Richard Drake Saunders, When August Sings and Japanese Night Song as well as Elsa's Dream from Lohengrin.

* * *

Grace Bush, composer-pianist of Hollywood, presented a program of original pianologues on April 21 at the San Marino Woman's Club. She gave readings with music of her own poems on April 27 for the poetry department of the Ebell Club, assisted by Grace Coffman Brewer. Other appearances included a lecture-recital, Great Hymnwriters and Their Hymns, on May 4 at the Poetry and Music Club of Exposition Park; and May 5 a lecture-recital on American Folk Music for the Daughters of the American Revolution.

* * *

Mary Carr Moore, composer of Los Angeles, has resumed private teaching and classes again at Chapman College after an illness. Her new song, I Had No Songs Until Today, has been published and has been sung on several programs by Carl Omeron, tenor, and Mary Green Paullo, soprano. Dr. Moore's song, Wings of Flight, which won first prize from the Women's International Society of Aeronautics at the last contest, has recently been published. C. D. K.

Hollywood Musical Show Enlists Actors and Singers

HOLLYWOOD.—Dominos Revel of 1937, written and staged by Gene Lockhart, formerly of the Juilliard School of Music and the New York stage, and now an actor in motion pictures, was given two performances on April 24 and 25 at the Dominos Club. His wife, Kathleen Lockhart, was the able assistant, both as a director and actress.

It was an evening of snappy entertainment, the highlight being a burlesque on English singers under the title of The Worcestershire Wassaillers, which drew the real enthusiasm and applause of the evening. All were professional singers in this number including Edna Bennett, Jessie Carter Riley, Kathleen Lockhart, Robert Chisholm, Marek Windheim and Milo Sweet.

Marek Windheim, formerly of the Metropolitan Opera, and now of Hollywood, contributed much to the success of the revue when he appeared in two character songs which he sang in his inimitable manner and well schooled voice. Frank Kneeland, tenor, and Robert Chisholm, baritone, contributed solo numbers successfully. Thomas Griselle, composer-pianist, and Norman S. Wright, organist- pianist, furnished the accompaniments on two pianos. Their playing of either popular or serious music demonstrated musicianship of outstanding quality. Full credit is given Gene Lockhart for writing and staging this production, and in addition serving as master of ceremonies. C. D. K.

Milwaukee Welcomes Return of Pianist

Frank Glazer Feted in Home-coming Recital—Chicago Symphony Does Score by Eppert—Young People's Concert—Recitals by Schnabel, Spalding and Helen Jepson

MILWAUKEE, WIS.—Frank Glazer, pianist, packed Pabst Theater to the topmost seats for his debut home concert and fully satisfied his audience. Authority, matched with power and gusto, gave conviction to his interpretations of a program of imposing make-up, and he earned a triumph.. Glazer is a protégé of a Milwaukee lawyer, Morris Fromkin, who first heard him as soloist for the local Young People's Orchestra and financed four years' study under Artur Schnabel.

CHICAGO PLAYERS GIVE LOCAL COMPOSER'S WORK

The Chicago Symphony Orchestra, as the main number of a final concert here, played two movements of a new symphony, City Nights, by the local composer, Carl Eppert, which made a profound impression. The orchestra had previously played the other two movements of the work here and in Chicago. The four sections compose a symphony of originality, as American as ragtime, but showing mastery of materials and notable writing. Hans Lange directed a clear, well routined and energetic reading of the movements. Applause brought the composer to the stage and both he and the director were recalled many times. The first movement was produced as an entrant in a national radio contest and won one of the main prizes.

YOUNG PEOPLE'S ORCHESTRA

The Young People's Orchestra, presented its annual concert at the City Auditorium under auspices of the Civic Music association, drawing a capacity audience. The program was composed of Brahms' Academic Overture, and the fifth symphony of Beethoven, and under direction of Milton Rusch received genuine interpretations. Edward Zielinski as soloist showed that he is a gifted young flutist.

SCHNABEL, JEPSON AND SPALDING DELIGHT

As one of the attractions of an exceedingly fine series sponsored by the Civic Concert Association, music lovers heard Artur Schnabel at the Auditorium. His program and playing moved his public, and enthralled students of the piano, who found in them everything done to the last degree of finesse.

Albert Spalding, violinist, played an attractive program before a large audience at Pabst Theater in his best form. Under auspices of the Milwaukee Orchestral Association, the concert was for the benefit of the ticket fund to help students.

At the same theater Helen Jepson, impeccably accompanied by Arpad Sandor, again enchanted her audience in a program sponsored by the Arion Musical Club. J. McC.

MUSIC NOTES from Coast to Coast

SASKATOON, CAN.—The fourth annual convention of the Saskatchewan Music Teachers' Association was held on March 30 and 31 at The Bessborough with Helen Davies Sherry, president, presiding. At the instrumental forum George Palmer spoke on The Use of the Metronome in Practising, and Julia Choate Graham dealt with Technic in General and Applied Technic in Violin Playing. Words in Relation to Song, Elizabeth Morrison, and Some Voice Training Problems, Mrs. H. M. McKenzie were heard at the voice forum. For the program by provincial composers works by G. A. Kevan, Reuben Lowe, Marguerite Buck, Thomas Austen, John Hicks, George Palmer and Marjorie Hicks were listed. A recital by Helen Davies Sherry, soprano and Arthur Bates, organist, was given at Knox Church, and the Saskatoon Symphony Orchestra (Arthur Collingwood, conductor) offered a concert the first evening. At a lecture-recital, Reginald Bedford dealt with The Romantic Sonata, playing Liszt's B minor sonata. An address on The Singing Mind was given by Dan Cameron of Regina College. The Group of XII singers gave works by Bach, Brahms, Schubert, Schumann, Armstrong Gibbs, Henschel and Raff. The final program had the following representatives from local branches: Irene James, Evelyn Eby, Blanche Larson, Jean Sahlmark, Winifred Wilkinson and Vivian Collard, pianists; Margaret Sahlmark and Dorothy Overholt, violinists; Margaret Smith, contralto; Janet Palmer, cellist. Walter Murray, president of the University of Saskatchewan, was the speaker at the banquet. A program of two-piano music was given at the Lyell Gustin piano studios.

Ethel Luening, soprano, a native of Saskatoon, and Otto Luening, flutist, were warmly received at their recent recital. Possessing a voice of admirable color and flexibility, Mrs. Luening offered, in costume, arias from Faust, a group by American composers and an early aria by Mozart. Mr. Luening gave a Handel sonata and excerpts from his own opera, Evangeline.

The Women's Musical Club had a program of Delius, and the Musical Art Club heard an address by Rodger Manning on Schumann and Jean Paul Richter.

At their April meeting, the music teachers were addressed on The Dance by Mrs. C. D. Mitchner. A talk, followed by a discussion, on The Best Type of Applicant for a Choir was given by Evelyn Smith Bishop. A special gathering of the teachers was addressed by L. H. Macklin, secretary of the Royal Schools of Music, London. L. G.

VICTORIA, B. C.—The San Carlo Opera Company appeared at the Royal Theatre on March 27 for a two-day engagement. Generously supported by the public, the company gave exceptionally fine performances of Madam Butterfly, Il Trovatore, and a matinee presentation of Martha, with a group of ballet divertisements.

Yeichi Nimura, the dancing Samurai, with his charming partner, Lisan Kay, gave a fine performance in the Empire Theatre, which was distinguished for its abounding vitality, amazing perfection of technique and rich, colorful costuming. Sensitive support was offered by Herbert Carlin, pianist.

One of the enjoyable recitals of the current season was given in the Empress Hotel, April 8, when the Victoria Musical Art Society sponsored the appearance of Otto and Ethel Luening, flutist and soprano respectively. Mrs. Luening revealed a clear, strong soprano, fine musicianship coupled with great personal magnetism. A clear tone, rich shading and fine breath control were marked characteristics of the instrumentalist. As accompanists both artists showed themselves to be thoroughly competent. A. A. F.

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Solo and Orchestra Seances For Tokyo Concert Goers

Marechal on Japanese Tour—Beethoven Cycle Draws Throng—Japanese Pianists in Warsaw Chopin Contest

TOKYO.—Maurice Marechal, French cellist, and his pianist Rene Herbin, after five successful appearances in Tokyo, toured the southern part of Japan, returning to Tokyo for a farewell concert. The art of Marechal found many admirers here.

Leon Mazeaud, director of the Maison Franco-Japonaise, and Madame Mazeaud presented Marechal the following week in a private concert given to nearly 300 invited guests at the Peers' Club. Upon this occasion the program was entirely French old and new.

ORCHESTRA PLAYS CLASSICS

The New Symphony Orchestra under Josef Rosenstock gave a memorial concert for the late Nicolai Schifferblatt who for so many years had labored for the advancement of foreign music in Japan. Among other works the program had the Funeral March from Beethoven's Eroica Symphony and the prelude from Bach's sonata (No. 6), played by twenty violinists, all former pupils of the late Mr. Schifferblatt.

Sakae Kitazawa sang Wagner selections, displayed musical intelligence and a good voice. Sonoko Inouye, gifted young pianist, performed the Weber Konzerststück brilliantly. The orchestra showed the fruits of intelligent leadership and hard work. Leader and men received an ovation.

Rosenstock also directed the fourth concert of the Beethoven Cycle. Coriolan Overture, violin concerto and symphony (No. 8) comprised the program. Our largest hall was filled to capacity. The violins are the best part of this orchestra and they did much lovely playing.

Professor Willy Frey, a comparative newcomer to the Ueno Academy of Music, was the soloist for the concerto. Frey has a pure tone and fine musical instinct.

MUSIC SCHOOLS ACTIVE

Our Ueno Academy of Music (the government's) held its graduation at the Hibiya Public Hall. An afternoon and evening session were needed for the entire program, much too long for mention here, and large audiences attended. Professor Klaus Pringsheim is the director.

The graduation concert of the Musashino Music Academy was also held. Professor August Junker is the director. This affair, too, drew a full house.

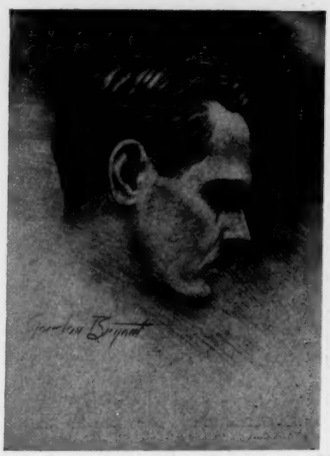
Robert Pollak, for many years head of the violin department of the Ueno Academy, has resigned his position. Early in June he will give a series of concerts in Honolulu and then leave for America.

Alexander Moguilewsky will assume the violin master classes and the newly created class in ensemble playing at the Ueno Academy of Music in April. This artist was at one time professor at the Imperial Conservatory in Moscow, and later with the Russian Conservatory in Paris.

WARSAW CONTESTANTS

Two Tokyo young women, Miwako Kai and Chieko Hara, were entered in the International Chopin Contest held at Warsaw. Miss Hara was one of the twenty finalists. She is now studying in Paris. Miss Kai, who recently went to Europe, was for many years a pupil of Maxim Shapiro at his Tokyo studio.

I. J. FISHER.



WALTER GOLDE'S artist-pupil, Helen Olheim, sang with the Metropolitan Opera Company on its spring tour, after which she fulfilled a number of engagements. Another artist with Mr. Golde, Randolph Weyant, was soloist recently at the Eastern Centennial Music Festival at Buffalo, N. Y., at which time Norma Carle, pianist, also appeared.

Alabama Clubs Meet In Tuscaloosa

Twenty-first Gathering Includes Contests and Panel Discussions—Joseph Knitzer in Recital—Yeomen of the Guard Produced

TUSCALOOSA, ALA.—The twenty-first annual convention of the Alabama Federation of Music Clubs convened here on April 6, 7 and 8. All of the sessions were held in Doster Hall of Alabama Uinversity. Officers and delegates were there from every section of the State, making an estimated attendance of 300, and there were also distinguished visitors and artists from distant states. Presided over by the State president, J. Clarendon McClure, of Mobile, the opening session began with the State song, Alabama (Tutwiler-Gussen), given by the assembly. Greetings were extended by Dr. Richard Clarke Foster, president of the University of Alabama, and Mrs. Samuel Weisel, president of the Tuscaloosa Music Club. The response was given by Mrs. George Houston Davis, of Birmingham.

Reports from the state officers and chairmen from the different districts showed not only a growth in the number of federated clubs, but increased musical activities all over the state. Prizes in composition were awarded by Florence Gholson Bateman, chairman of American Music and Composition, to Mary Pickens Opie, for a song; Anna F. Caldwell, for piano; Sara Love, a student at Judson College, for a song. The Idyl King Sorsby Trophy for the best Alabama Day program went to Selma, and the Extension Trophy to the Second District (Mrs. M. E. Stephens, of Gadsden, president).

The National Federation was represented by Mrs. W. H. Raymond, of Kentucky, national secretary, who spoke. Clifton H. Penick, Tuscaloosa lawyer, delivered an excellent address on What Music Means to the Layman. Scottie McKenzie Frasier spoke on Service to Humanity Through Music. Hon. Hayse Tucker, of Tuscaloosa, addressed the convention on A Senator's Viewpoint of the Fine Arts. Mrs. H. D. Warner was erudite on The Moral Influence of Music. The president's address was inspiring and stimulating.

MUSICAL EVENTS AND DISCUSSIONS

Artists heard during the convention were Joseph Knitzer, violinist, winner of the National Federation Prize for violin at the Philadelphia Biennial; Grace Panvini, coloratura soprano, and Conrad Mayo, baritone, in a joint recital. Mr. Knitzer made a particularly fine impression on the large audience that heard his violin recital.

Yeomen of the Guard, the Gilbert and Sullivan opera, was given an excellent production by the combined Girls' and Boys' Glee Clubs of the University of Alabama under the direction of Tom Garner. Mr. Garner's Male chorus was awarded first prize in that department.

The Panel Discussion, on Program vs. Absolute Music, proved one of the interesting and enlightening features of the convention. It was presided over by Mrs. Washington Moody, chairman of discussion. Exemplifying program music, The Fountain of Aqua Paola, by Griffes, was played by Mrs. Paul Burnum. Exemplifying absolute music, a two-piano arrangement of Cesar Franck's prelude, fugue and variations was used, with Emmett Lewis and Paul Newell at the pianos.

Huntsville was chosen for the convention place next year.

Officers serving the State Federation are: J. Clarendon McClure (Mobile), president; Mrs. J. Greely McGowan (Chapman), first vice-president, Stella Harris (Tuscaloosa), second vice-president; Mrs. Phillip V. Spier (Greenville), third vice-president; Mrs. Douglas Jackson (Montgomery), recording secretary; Mrs. N. C. Van Devander (Mobile), corresponding secretary; Mrs. W. P. Baugh (Decatur), treasurer; Alice Graham (Birmingham), editor of Bulletin and historian; Mrs. L. P. Troup (Decatur), auditor; Mrs. George H. Davis (Birmingham), parliamentarian.

A. G.

Mary Ramsay and Anders Timberg Conclude American Tour

Prior to returning to Europe on April 15 for engagements abroad, Anders Timberg, Swedish tenor, and Mary Ramsay, Scottish pianist, in an interview with a representative of the Musical Courier expressed their thanks for the hospitality shown them during their extensive tour of the States. "We have had a gorgeous time," said Miss Ramsay, "thoroughly enjoying the many beauty spots throughout the country, the Grand Canyon and Niagara Falls being among the many scenic wonders never to be forgotten. We did much sight-seeing and everywhere were entertained lavishly, the Swedish and Scottish people particularly honoring us on every occasion. And of course we found the English people most gracious.

"Then, too, our audiences both in Canada and the United States were enthusiastic. Since we left Europe four months ago we have travelled 13,000 miles, our concerts taking us throughout Canada and in the United States from the Atlantic to the Pacific coast. We have given programs at schools, colleges, universities, and in concert halls."

"We gave three different programs of lecture recitals," said Mr. Timberg. "One program was devoted to Sweden, and included Swedish lieder and folksongs, piano solos and lantern slides. Another was called Scandinavia, consisting of lieder and folksongs of Sweden, Denmark, Norway, and Finland, Finnish piano solos, as well as lantern slides. The third program was made up of Swedish and Scandinavian music, and in this we gave musical illustrations, touched on the characteristics of composers of those countries, and told something of the influence of environment on their work. Slides also were given with these programs."

"We had a special program for children," continued Miss Ramsay. "It was of course varied in content. The youngsters not only enjoyed the music but also were most interested in the slides. We also had various programs for the regular concert audiences. Mr. Timberg sang in six languages, and my piano numbers were drawn from Finnish and Swedish, old English, modern English and American music. In addition to our concerts there were broadcasts both in Canada and the United States, including a national broadcast from Ottawa."

The American tour of these two artists was sponsored by the National Council of Education and was under the patronage of H. H. Princess Helena Victoria and H. H. Princess Marie Louise. Many concerts in the United States were given at the English Speaking Unions.

G. N.

Adelaide and Marie Ahrling at Deal Conservatory

ALLENHURST, N. J.—Marie and Adelaide Ahrling of the Ahrling Studio here have been appointed to head the piano and vocal departments of Deal Conservatoire (Morris Brenner, dean).

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Harpsichord Has Genius of Its Own, Says Marguerite Roesgen-Champion

French Clavecinist and Composer Tells Interesting Details of Early Instruments and Music

PARIS.—Marguerite Roesgen-Champion, who had consented to be interviewed, caught the writer absorbed in a collection of rare ivories. "What makes the collection so interesting," she said, pointing out some beautiful specimens, "is that all the subjects are 'profane.' Religious subjects in seventeenth and eighteenth century ivories are easy to find, profane subjects all but impossible.

"I am first of all a musician," she went on, in reply to a compliment about her harpsichord playing, "after that a harpsichordist and pianist. By temperament and taste I incline towards the old music and the modern—I love their clarity, balance and orderliness. If modern composers generally have difficulty in writing for the harpsichord, it is because they keep the accompanying instruments in the harpsichord *tessitura*. The harpsichord tone is not a strong tone, and it must be left its *tessitura* or independent place, or else it does not sound."

Asked about her plans and compositions, Mme. Roesgen-Champion confessed she did not know where to begin. She has just recorded the Haydn concerto in D, "playing the solo part on the piano, rather than the harpsichord, because the composition is a 'transition' work and because the piano is more beloved by the public." She is also soon to have recorded two of her Noëls for vocal quartet. Among her concert engagements in the immediate future are Lyon, where she plays the de Falla concerto; Compiegne, where she is soloist with Jane Evrard's Female Orchestra; National Society, Paris, where she will perform Fantaisie-Arabesque, by Jean-Jacques Blumenthal, young French composer (the work being for harpsichord and three wind instruments); a Paris broadcast, featuring her Bucoliques, for piano and orchestra; a Paris concert with Ninon Vallin, who will sing Madame Roesgen-Champion's songs, and at which the composer will perform her latest piano compositions; and a lecture-recital at St. Quentin, where she is to play old music and groups of her own productions.

COMPOSING NEW WORKS

"What I am now composing? Oh, a concerto for piano and orchestra—it is finished, but not yet orchestrated—some pieces for violin, some songs, and other works which I am not yet ready to announce. I am also completing a series of articles which is being published in La Petite Maitrise—articles on music during the first four centuries of the Christian era, and two of which have already been published. A most interesting epoch," Mme. Roesgen-Champion opined, "so full of interest and absorbing material, and what a shame it is that musicians do not examine into it more than they do. They take it for granted that nothing is known about this epoch, when the truth is that a great deal is and a great deal more can be known."

HAS RARE COLLECTION OF INSTRUMENTS

Mme. Roesgen-Champion is the happy possessor of a splendid collection of ancient instruments. When asked how Mozart's piano was doing, she smiled, "Getting better and better—it now stays in tune splendidly. It is in perfect condition, though I do not claim it was Mozart's piano, even if there are experts who do. It is probable that Mozart did play it, but how is one to know? It was made in 1775 by Mozart's favorite piano maker Stein, by whom it is signed. As Stein did not make many of these instruments, and as he always had Mozart try them out, you see there is a possibility. Now this little instrument," Mme. Roesgen-Champion pointed out, "is claimed by some to be Mozart's original travel-piano, though I am not sure. At any rate it is a jewel and was made by Anton Walter who made Mozart's *Flügel* now on view at Salzburg."

These, and many other instruments, Mme. Roesgen-Champion showed and explained to the visitor, the latter remarking on the long jump it was from the days of the clavichord to those of the gramophone and the radio. "Every invention," Mme. Roesgen-Champion said, "has its hour and usefulness. The radio certainly is interesting and surely it can be useful—much more useful than it at present is. Its educational value has hardly been approached as yet. Not long ago people thought the radio would put records out of business, but the truth is they help each other; in fact, they can not get along without each other. I look forward to the day when the radio will play the educational role for which it is so superbly fitted, but that day can not come until the radio learns the art of giving well-constructed, balanced programs. That such programs can be given over the radio, I know from experience, for a series of programs which I formulated for the French radio more than proved the thing possible and that balanced programs is what 'listeners in' are really wanting and longing to have."

I. S.

N. Y. Stadium Season to Include Wagner Festival under Reiner

A Wagner Festival under the direction of Fritz Reiner is announced by Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, for five evenings in July. For the first time in the history of the Philharmonic-Symphony Orchestra, the entire Ring Cycle as well as Tristan and Isolde will be presented in condensed versions in concert form, versions embracing Das Rheingold practically without cuts as well as major portions of the other four operas.

The dates of performance are: Rheingold, July 12; Die Walküre, 14; Siegfried, 20; Götterdämmerung, 22; Tristan and Isolde, 27. Leading singers in the casts include the sopranos Florence Easton and Goeta Ljungberg, the tenor and baritone of the Metropolitan Opera, Paul Althouse and Julius Huehn.

Rheingold's cast is: Wotan, Dudley Marwick; Donner, Stefano Ballarini; Froh, William Martin; Loge, Paul Althouse; Alberich, Stefano Ballarini; Mime, Louis Purdey; Fasolt, Leonard Treash; Fafner, Hudson Carmody; Fricka, Goeta Ljungberg; Freia, Florence Kirk; Erda, Edwina Eustis; Woglinde, Florence Kirk; Wellgunde, Irra Petina; Flosshilde, Edwina Eustis.

According to present plans the excerpts from Die Walküre will include the tempest music and love duet of Act I, the Battle Cry of Brünnhilde from Act II joined to the concert version of the Ride of the Valkyries which will lead directly to Act III beginning with the Brünnhilde-Wotan scene and continue directly to the end of the opera. The singers are: Siegmund, Paul Althouse; Wotan, Julius Huehn; Sieglinde, Goeta Ljungberg; and Brünnhilde, Florence Easton.

In Siegfried, Mr. Reiner plans to offer the Forging Scene from Act I, the Bird Scene and Waldweben music among other excerpts from Act II, and in Act III the Love Duet to the end of the opera. The cast: Siegfried, Paul Althouse; Mime, Louis Purdey; The Wanderer, Dudley Marwick; Fafner, Hudson Carmody; Brünnhilde, Florence Easton; and the Voice of the Forest Bird, Florence Kirk.

From Götterdämmerung, Fritz Reiner has chosen the duet and Rhine Journey and Waltraute's scene from Act I; from Acts II and III the Gibichung's chorus, the Rhine maidens' scene, the hunting scene leading to Siegfried's death, the Funeral March and the Immolation Scene. The cast: Siegfried, Paul Althouse; Gunther, Julius Huehn; Hagen, Hudson Carmody; Brünnhilde, Florence Easton; the Rhine Maidens, Florence Kirk, Irra Petina, and Edwina Eustis; and a chorus of sixty voices.

In Tristan and Isolde, Mr. Reiner will do practically the entire first act, Brangäne's Call and the Love Duet from Act II, and in Act III he will begin with Tristan's vision, through his death, Isolde's lament, and the Liebestod with which the opera ends. The title roles are in the hands of Paul Althouse and Florence Easton with Kathryn Meisle singing Brangäne, Julius Huehn the part of Kurwenal, and William Martin the Sailor.

Return Engagement for Leo Podolsky

Leo Podolsky, pianist, recently played a return engagement at St. Mary's Spring Academy at Fond du Lac, Wis.

C.

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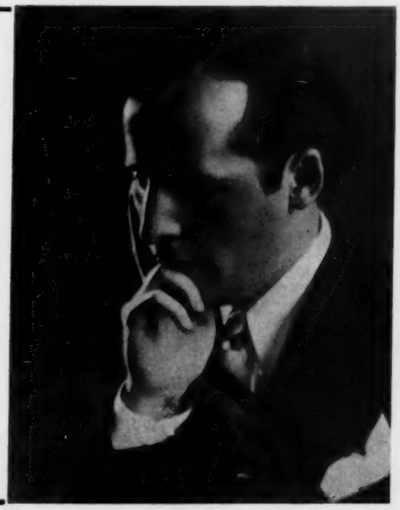

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CONSERVATORIES and SCHOOLS

Juilliard Summer School

In July, 1932, the Juilliard Summer School, New York, was organized as an experiment. The initial enrollment for the first session was 300. Four years later, in 1936, the enrollment was 749, more than double the original number. Because of the physical limitations of the building and equipment it has now become necessary to limit the enrollment to 800.

Since its beginning the summer school has been under the direction of George A. Wedge. When the school was begun in 1932, Mr. Wedge believed that while the depression was a large factor in affecting the incomes of music teachers, it was by no means the major one. He felt that by improvement and modernization of methods and material, teachers might hold their own. Since the private teacher in the smaller communities was more seriously affected by lack of pupils during the depression years, emphasis was placed on the classes in teaching methods. These methods classes have been designed to give a new viewpoint of the materials used in teaching; to revitalize the presentation of standard works which teachers have offered to their students for many years and to modernize the work in general. The economic condition which more or less compelled the private teacher to instruct students in groups has developed a new technic of pedagogy.

Another feature of the Juilliard Summer School is the demonstration classes, which show the teachers through actual practice how to approach and develop an appreciation of music in children from pre-school age through high school. Children from the neighborhood schools are used as "experimental material." They are selected at random without regard to any previous musical training.

The summer school offers opportunity for the adult who wishes to study music as an avocation and there are special courses in music appreciation, history and structure.

There is also a department for the high school student, designed to accommodate the student in a school orchestra who is left during the summer months without means of continuing his music; such a student may participate in the weekly student recitals. The cost for this instruction is exceedingly low.

During the summer school session, daily concerts are given in an auditorium which seats 1,000. Faculty and students perform, and John Erskine has given weekly lectures on English literature and great novels.

Cleveland Institute of Music

CLEVELAND, O.—Twenty-three regular faculty members headed by director Beryl Rubinstein form the staff at the Cleveland Institute of Music summer session, June 21 to July 31.

Bachelor of Music degree courses in thirteen fields of music, credit courses toward the Bachelor of Science in music education through the public school music course, four special courses for teachers of music, special courses for children and adults are to be on the institute summer session schedule.

As much as six semester credit hours can be earned during the intensive session, and seven may be taken with permission of the director. They are gained in applied music in all departments; harmony, including preliminaries, simple modulations, chorale and folksong harmonization, altered chords, distant modulations, continuation of chorale harmonization with freer application of harmonic principles; composition; counterpoint; eartraining; keyboard harmony; solfege; orchestration; music history and form ensemble; ensemble singing; pedagogy.

The public school music course offered by the institute in cooperation with the school of education, Western Reserve University, offers a comprehensive study to meet every need of public school music supervision and teaching. Headed by Russell Van Dyke Morgan, director of music in Cleveland public schools, experienced teachers instruct, with emphasis placed upon practical demonstration of the application of theory to practice.

Special courses for music teachers include: general pedagogy with an outline of teaching material from first steps to more advanced work, and psychology of teaching practically applied; special pedagogy for piano teachers designed to stress modern methods and materials used in teaching and to discuss problems which arise in daily work; teaching of elementary theory for teachers of fundamentals of music to children of pre-school and elementary grades in preparation for and assistance through first years of instrumental study; and credit courses for school teachers. The latter include courses in harmony, eartraining and sightsinging, history of music, and applied music. Teachers working for credit in applied music are required to take three lessons each week during the six-week period.

Especially for children are beginning theory, musicianship for children from five to ten years of age, elementary piano classes; and for students of the intermediate grades, sight reading for piano students in preparation for ensemble playing, and a course in elementary theory, ear-training and sight-reading for the pre-conservatory age.

Another special course to be offered in summer school is modern dance taught by Eleanor Frampton of the Humphrey-Weidman School of New York City.

The institute summer session faculty includes: Piano: Beryl Rubinstein, Jean Martin Buck, Ruth M. Edwards, Bertha K. Giles, Lillian Greive, Theresa M. Hunter, Jeanne Meagher, Dorothy K. Price, Corinne Rogers, Doris Runge, Lawrence Stevens; violin: Josef Fuchs, Elain Canalos, Marie M. Martin, Margaret Wright Randall, Homer Schmitt; cello: Edward Buck; voice: Nevada Van der Veer, Emanuel Rosenberg, Reuben Caplin; organ: Henry F. Anderson, F.A.G.O.; modern dance: Eleanor Frampton; theory, Edward Buck, Verna Straub; elementary theory for children: Marie Martin; orchestral instruments: William Namen, horn, Alois Hruby, trumpet, others to be announced; pedagogy: Ruth Edwards, Margaret Randall, Marie Martin; ensemble: Ruth Edwards, Edward Buck; music history: Emanuel Rosenberg; ensemble singing: Emanuel Rosenberg.

Eastman School of Music

ROCHESTER, N. Y.—Programs and performers for two New York concerts this season came from the Eastman School. Dr. Howard Hanson, the director, accepted an invitation from the American Academy of Letters in New York asking him to present a program of his chamber works in its auditorium. Dr. Hanson took with him the Eastman School String Quartet (John Celentano, first violin, George Leedham, second violin, Julia Wilkinson, viola, Sam Reiner, cello), and presented a program of his Concerto da Camera for piano and strings (taking the piano part himself), his string quartet in one movement, and four movements of Sibelius' Voces Intimae, suite for string quartet.

Half of a later concert of the Composers Forum was devoted to music for orchestra and soloists composed by Frederick Woltmann, student of composition at the Eastman School. Victor Alessandro, Eastman student of composition and conducting, led an orchestra of seventy players. Waldemar Lindner, another Eastman student, was featured in Mr. Waldmann's rhapsody for horn and orchestra, and the soloist in Woltmann's Poem for flute and strings was Albert Tipton, formerly a student at Eastman School.

University of Michigan

ANN ARBOR, MICH.—The summer session of the School of Music of the University of Michigan (Charles A. Sink, president) will extend from June 28 to August 20. This summer marks the eight appearance of the School of Music as a unit of the university offering courses during the regular eight-week summer session. For the preceding forty-one years instruction was given by the University School of Music in a separate summer session.

Courses are offered leading to graduate degrees in music, M.M., A.M., and Ph.D.; courses suitable to students in other schools and colleges of the university; courses for professional musicians, supervisors of music in public schools and private teachers; and others who as special students wish to study music. Special concerts, lectures, excursions and entertainments are available in addition to the regular school course.

The faculty, headed by President Sink, comprises Earl V. Moore, professor of music and musical director, and conductor of the University Symphony Orchestra; Wassily Besekirsky, professor of violin; Palmer Christian, professor of organ and university organist; Arthur Hackett, professor of voice; David Mattern, professor of music education and conductor of the Varsity Glee Club; Hanns Pick, professor of cello; Healey Willan, guest professor of composition and orchestration; Joseph Brinkman, associate professor of piano; Otto J. Stahl, associate professor of the theory of music; Louise Cuyler, assistant professor of the theory of music; E. William Doty, assistant professor of organ and theory; Thelma Lewis, assistant professor of voice; Wilmot F. Pratt, assistant professor of carillon playing and university carillonneur; William D. Revelli, assistant professor of wind instruments and conductor of the University Band; Anthony J. Whitmire, assistant professor of violin; Harold Bachman, guest instructor in band instruments; Howard E. Couper, instructor in music literature; Roxy E. Cowin, guest instructor in music education; Guy Filkins, instructor in theory; Mary Fishburne, guest instructor in piano; Stanley Fletcher, instructor in piano; John L. Kollen, instructor in piano; Clifford P. Lillya, guest instructor in band instruments; E. Carl Lundgren, guest instructor in music education; Stephen F. Park, instructor in theory; Ralph E. Rush, guest instructor in band instruments; Arthur Schwuchow, guest instructor in clarinet; Nell Stockwell, instructor in piano; Hardin A. Van Deursen, guest instructor in voice. Technical assistants: Henry Bruinsma, theory; Charles Gilbert, oboe and English horn; William Lichtenwanger, musicology; Vlasta Podoba Shumate, bassoon.

Alexander Bloch Summer School of Music

Mr. and Mrs. Alexander Bloch will hold a summer school of music from July 1 to August 31 in the Berkshires near Hillsdale, N. Y. Instruction is available in piano, volin, cello, theory, composition, accompanying, chamber music, string ensemble, and conducting. Special emphasis is placed on the study of chamber music, the students not only participating in quartet and string ensembles, but may attend rehearsals of the professional quartet which offers weekly programs at the school. Living quarters for the students are in cabin dormitories, with modern conveniences, and separate studios are provided for practice and study. The school is within easy driving distance of summer theatres and the Berkshire Music Festival.

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STUDIO NOTES

WILLIAM THORNER

Sydney Rayner, tenor of the Metropolitan, sang roles in Boston, Baltimore and Cleveland. He has been re-engaged for both the spring and fall seasons of the opera. Mr.

WILLIAM THORNER

Rayner was soloist at Town Hall, New York, on April 24. Santo di Primo, tenor, made his debut in Boston recently in the Messiah with the Handel and Haydn Society. Sydney De Vries, baritone, was soloist on the Radio City Music Hall Hour, under Erno Rapee, and also sang on the General Motors Hour. Anne Roselle continues her operatic appearances abroad. Other artists from the William Thorner studios are actively engaged in concert, radio and opera.

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LOUISE GERARD THIERS

A program of fifteen duets and ensemble numbers selected from leading operas, made up a final students' evening at the Thiers studio, New York, on April 24. The listeners heard an unusual recital, interpreted with finesse, sung by a group of vocalists of varying degrees of voice and ability, but all possessed with a desire for finish and interpretation. Mmes. Pogra, Rand, Hart and Gerard sang a quartet from Il Flauto Magico with perfect ensemble. Mrs. Holmes and Mr. Mastro offered a duet from Simon Boccanegra expressively. A pleasing duet, sung by Misses Newell and Rand was that from Le Nozze di Figaro. The final scene between Carmen and Jose was sung with dramatic feeling by Miss Gerard and Mr. Smith, and Miss Hart and Mr. Mastro scored in the duet from Il Trovatore. The voices of Misses Pogra and Gerard blended beautifully in the succession of thirds constituting most of the duet from Lakmè, with an effective final high C. A mixed quartet (La Boheme) introduced Mmes. Rand and Holmes, and Messrs. Mastro and Smith, the combined sentiment and humor coming to the fore clearly. A duet from l'Elisir d'Amore gave Miss Newell special opportunity for bright and clear singing, in association with the expressive tenor of Mr. deHoog. Miss Rand and Mr. Mastro effectively impersonated Micaela and Jose (Carmen).

The artistic climax of the evening was the ambitious trio from Tristan and Isolde, sung in German with poise and attention to detail by Mmes. Holmes and Gerard and Mr. Smith. The love-duet from La Traviata was done by Miss Pogra (with excellent coloratura effects) and Mr. Mastro. Mmes. Hart and Gerard and Mr. Smith combined in the Jealousy Duet from Cavalleria Rusticana with dramatic results. Sweetly sung was the duet from Romeo and Juliet, interpreted by Miss Rand and Mr. deHoog. The merry duet by Miss Newell and Mr. Mastro (Iolanthe) had to be repeated. Mrs. Holmes, Miss Gerard and Mr. Smith united in the trio from Aida, following which Mme. Thiers, the singers and Madeleine Vose (the accompanist) were strenuously applauded. Mrs. Holmes' introductory comments preceding each item of the program were both wise and witty, and considerable latitude of dramatic action was utilized by the singers to increase the illusion of stage-effect. F. W. R.

MARIE MILLER

Advanced pupils of Marie Miller, head of the harp department at the Institute of Musical Art of the Juilliard School of Music, New York, heard recently in concert are: Shirley DeVoe, who played solos and accompaniments with the Women's Choral Society in Waterbury, Conn., March 29; Madeleine Courtney in Washington, D. C., on April 11; Ruth Hill at the Institute of Musical Art, on April 10; Burma Graubard at the High School at Newark, N. J., March 25; Nancy Bell Fairchild played in recital at the Institute of Musical Art on April 24, and gave a joint recital for harp and voice at Cocoanut Grove, Fla.; Luba Rothenburg gave a recital at Miss Miller's studio on May 7, playing solos on both harp and piano.

MAY STONE

Among the artist-pupils of May Stone, Charlotte Bruno is completing her third season with the San Carlo Opera Company. She has sung recently as La Cieca, Suzuki, Maddalena and Haensel in addition to other roles she has been singing with the company. Carol Wayne, Dorothy Drake and Sidney Davis sang on the Major Bowes programs. Olga Paul has sung on commercial programs over WHN. Meta Cody was soloist on the Weekly Revue of NBC and sang Haensel with the Westchester Little Opera Company in White Plains, N. Y. Florence Wyman sang roles in Rigoletto and Il Trovatore with the Dell' Orefice Opera Company in Springfield, Mass. Jan de Nova has been heard on Friday mornings over WNYC. Dorothy Tully sings at the Chateau Modern.

FRANTZ PROSCHOWSKI

Frantz Proschowski, New York vocal teacher, recently returned from a short series of lectures and master classes in Denton, Tex. (March 15-19), and Chickasha, Okla. (March 10-13), with a stop-over at St. Louis. He will go to the Pacific Coast the latter part of May for a master class in Berkeley, Calif., the entire month of June after which on his return to New York he holds his annual summer school from July 5 to August 15.

Marion Proschowski, contralto, was heard in a recital at the North Texas State Teachers College on March 17. Her program ranged from Handel, Schubert, Schumann through Buzzi-Peccia, Bantock, Herbert Kingsley and Liza Lehmann.

LA FORGE-BERÚMEN STUDIOS

The weekly musicale of the La Forge-Berúmen Studios, New York, heard over WOR on April 15, presented, as usual, the La Forge Ensemble of thirty solo voices, with Frank La Forge directing and Beryl Blanch and Alice Huebner at the piano. The ensemble sang Negro spirituals and operatic excerpts. Mabel Miller Downs, soprano, was heard in Dich theure Halle from Tannhäuser, and Hollace Arment, tenor, in two arias from Tosca.

Baldwin-Wallace Conservatory to Have Fifth Bach Festival

For the fifth consecutive year, Baldwin-Wallace Conservatory of Music at Berea, Ohio, is to present a Bach Festival under the general direction of Albert Riemenschneider. There will be four concerts this year on two days, June 11 and 12, each preceded by a program of Bach chorales played by a brass choir stationed in the tower of Memorial Building. The choral works to be presented this year include the motet in eight parts: The Spirit also helpeth us; the Peasant Cantata; Cantata No. 1: How brightly shines; Cantata No. 23: Great David's Lord and Greater Son; the Magnificat in D major; and the St. John Passion.

The Festival Orchestra plays the Brandenburg Concertos (No. 2) in F major and (No. 4) in G major. Among the smaller works is a group of pieces for the clavichord, a group of Geistliche Lieder, the aria for contralto, Bekennen will ich seinen namen and the cantata (No. 82) for bass solo, Ich habe genug.

Carl Schluer and Cecil Munk of the conservatory faculty assist Mr. Riemenschneider in conducting the various groups. The soloists are: John Challis, Carlton Cooley, Maurice Kessler, Arthur Santostefano, Bert Gassman, L. N. Kurkdjie, Augustine Mendoza, Stewart Matter, Robert Nelson, Douglas Marsh, Madge Quigley, Clarence Wenger, Delbert Beswick, William Cook, Louise Lerch, Carabelle Johnson, Marie Simmelink Kraft, Arthur Kraft, Chase Baromeo, Paul Flood and Clegg Monroe.

Sklarevski in St. Petersburg, Fla., Recital

ST. PETERSBURG, FLA.—Alexander Sklarevski, pianist, and head of the piano department at Peabody Conservatory, Baltimore, Md., was heard in recital under the auspices of the Carreño Club (Mrs. Charles E. Harrison, president) at the Congregational Church here recently. The event was the concluding one in the club's series of artists' concerts. Brilliant performances were given by the eminent pianist in a list including the Haydn sonata in E minor, the Bach Chromatic Fantasy and Fugue; Schumann's Carnaval, and a group of five Chopin works. B. M.

Carl M. Roeder Pupil in Program at Great Barrington

GREAT BARRINGTON, MASS.—Rosetta Goodkind, piano pupil of Carl M. Roeder, gave a recital at the Barrington School on April 18. She played music of Bach, Handel, Beethoven, Chopin, Alabieff-Liszt, Respighi, Ibert, Liszt, ending with the first movement of Beethoven's concerto in C minor, with Doris Frerichs at the second piano. Miss Goodkind proved a highly gifted young pianist, playing with excellent technic and showing interpretative insight. She was cordially applauded by her audience. S. P.

Baer Registers Five Engagements

Frederic Baer, baritone, has fulfilled current engagements as follows; April 11, recital in Trenton, N. J.; April 15, Stabat Mater, in New London, Conn.; April 22, joint recital with Helen Marshall, in Brooklyn, N. Y. On May 10-11 he portrays Alfio in Cavalleria Rusticana, beside singing recital numbers, at the Keene (N. H.), Music Festival.

Bane Booking Bureau Notes

The Bane Booking Bureau presented the Chaconne String Quartet on April 15 at the Musical Arts Club in Troy, N. Y. On April 21 Betty Paret, harpist, and Sheila Tara gave operalogues at the Orange (N. J.) Women's Club. Earl Spicer, baritone, was soloist on April 27 at the Men's University Glee Club at New Rochelle, N. Y.

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Coronation Season Opens in London

(*Continued from page 7*)

The last concert of the B.B.C. Symphony Orchestra's winter season brought us an orthodox program devoted to the Three Great B's. Sir Adrian Boult was at his best in Brahms' first symphony, to which he worked up from a familiar Brandenburg Concerto and a pleasantly light-footed reading of Beethoven's eighth symphony. Some nights before, the orchestra officiated at a "contemporary" concert devoted to the works of the late Bernard van Dieren, Anglo-Dutch composer of talent but singularly little "human" appeal. Arthur Bliss, in a foreword, spoke of his music as aristocratic; another apt adjective would be "aloof." His comedy overture, Anjou, and his Chinese symphony, which followed, demonstrated his preciosity as well as his skill and a curiously bloodless charm. A musicians' musician, but a sincere searcher for beauty, too. Constant Lambert conducted *con amore*.

The B.B.C. Orchestra will now indulge in a brief rest before its strenuous Coronation Festival under the baton of Arturo Toscanini. The morning the advance sale opened, people stood in line from the crack of dawn and by closing time late afternoon the tail end of the line had not reached the box office.

A Visitor from the Pacific Coast

Our London Symphony Orchestra entrusted its last concert of the season to a guest from the United States—Leonard Walker, hailing from Los Angeles, but like Stokowski, a native Londoner and a fellow student of the lively Leopold. There the similarity ended and Mr. Walker, who chose a very conventional "conductor's" program, revealed himself to be somewhat pedestrian, but quite musical. Everything had respectable reading, from a self-transcribed organ toccata and fugue by Bach to Debussy's Faun and the C minor Brahms symphony, which we were to hear again in the same hall a few days later.

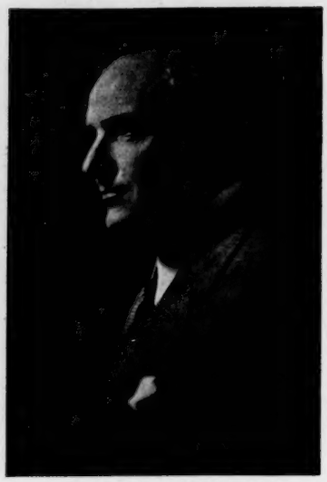
Finally the London Philharmonic Orchestra, likewise at the end of its symphonic duties for the season (it is now ensconced in the pit of Covent Garden), did the orchestral duties at a performance of Elgar's The Apostles, with the Royal Choral Society under Dr. Malcolm Sargent. The Apostles is not every man's taste; in fact none of Elgar's oratorios seems to have reached the heights of Gerontius; but it may be, as one critic suggests, that the true style of performance for these outsize ebullitions has yet to be found. Elsie Suddaby, Mary Jarred, Frank Phillips, Roy Henderson and Harold Williams made up a valiant team of soloists.

Big Ben for the Princesses

Robert Mayer in his Children's Concerts has also embarked on a "coronation season," a series of four events to be played by the L.S.O. under Dr. Sargent. At the first of these concerts only English music was done, and the Princesses Elizabeth (queen presumptive) and Margaret Rose were there in the company of their royal mother. For the occasion, Sir Walford Davies had written a special piece called Big Ben Looks On. In it the famous clock first surveys its immediate architectural surroundings, then—by way of radio—is heard in an English village, and finally in Australia. The two princesses appear in the guise of pretty melodies at the beginning and the end. For an "occasional" piece by the Master of the King's Musick it might have been worse; in any case it is well made.

For the rest the children had Handel (for ceremonial purposes an English composer), Purcell, Vaughan Williams, Elgar, Delius and Holst—all in their lightest vein.

Two more Sunday concerts by the New Queens Hall Orchestra under Sir Henry Wood remain to be recorded. Sir Henry persists in playing popular programs at these Sunday afternoons, in the hope of drawing a big audience; yet recent experience shows that—other things being equal—the crowd follows Beethoven and the really great names. Brahms' fourth symphony was the only standard work in these two concerts; for the rest we had Nicolai, Tschaikowsky, Wagner and Rimsky-Korsakoff in their lighter, pictorial vein. Two pianists were the personal attractions—first young Kilenyi, playing Liszt's Totentanz and Hungarian Fantasy with great brilliance, then Mark Hambourg, tossing off Rubinstein's D major concerto with the ease and gusto of an experienced veteran.



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Salzburg in Knee Breeches

We have had a visit from the Salzburg Orchestra, a finely schooled ensemble of thirty-two players conducted by Bernhard Paumgartner. They specialize in Mozart, of course, and particularly the early or "little" Mozart, it appears. The so-called Linz Symphony and Eine Kleine Nachtmusik were exquisitely done, as were La Chasse and other trifles; and Heinz and Robert Scholz played the E flat concerto for two pianos.

Unfortunately the Salzburgers felt that a special native costume was necessary to make their art more convincing; but the candle light, by which they wanted to play, was ruled out by the watchful municipal authorities. So Mozart was "desecrated" by electricity, without undue harm to the music, however.

Manhattan Quartet Scores

In the realm of chamber music came, among other things, two concerts by the Manhattan String Quartet, who had made a successful appearance here before; and the Dolmetsch Family, usually appearing only in the sylvan surroundings of their Surrey village. The Gothamites played Haydn, Mozart, Beethoven, Hindemith, Glazounoff and Debussy in masterly fashion and, as usual, from memory. They are the best ensemble that has come this way from America and bid fair to rival the finest European article. They drew large audiences and reaped excellent reviews.

The Dolmetschs brought nothing essentially new, but gave us a foretaste of their annual festival. Rudolph Dolmetsch, Arnold's son, was the hero of the occasion, playing the harpsichord with quite heretical virtuosity.

Manén and Other Violinists

We have had more than our share of violinists recently. Fritz Kreisler, at the Albert Hall, for once conceded us an orchestra, the London Philharmonic Orchestra with Barbirolli at its head. They accompanied concertos by Bach and Viotti, also the first movement of the Paganini, revised by Kreisler and presented as a Konzertstück. In fact nothing was quite as it was written, and least of all the Schumann Fantasy in G (op. 131), which was edited, revised and re-scored—a piece of Schumanniana by Kreisler, instead of *vice versa*.

Juan Manén, Spanish old timer, gave another kind of display in a much smaller hall. This was not so much a question of arrangements, but interpretations that amounted to as much. Nothing was as it was: Mozart, Beethoven, or whatever the name on the program, was merely the peg for the virtuoso's hat—the sort of thing which in the later nineteenth century astonished gaping listeners.

Two artists of quite another kidney—less spectacular, but operating on the solid ground of musicianship, played their violins last week. Max Rostal, already favorably known as a sonata interpreter, showed his virtuoso qualities in a Mozart concerto (played with chamber orchestra sans conductor) the Bach G minor unaccompanied sonata, a Locatelli sonata and etceteras. He was at his best in the Mozart, and slightly overdid the characterization in the rest. Antonio Brosa exhibited his sweetest tone in Franck's sonata, and his best fireworks in Ernst's otherwise futile concerto.

Rudolph Ganz Suffers Injury

CHICAGO.—A few days before his scheduled appearance with the Chicago Symphony Orchestra on April 1, Rudolph Ganz sustained an injury to the ligaments of his right arm. By playing the Brahms first concerto with the orchestra against his physician's advice, Mr. Ganz aggravated the condition of his arm and was obliged to cancel his second appearance the following day, as well as a series of engagements for April. These included piano recitals at St. Joseph, Mo.; Terre Haute, Ind.; an appearance with the Indianapolis Symphony Orchestra; two concerts as guest conductor with the Illinois Symphony Orchestra in Chicago and Urbana, Ill., as well as his active musical participation in the biennial meeting of the National Federation of Music Clubs at Indianapolis. Mr. Ganz expects to resume his concert activities in May.

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ESTELLE LIEBLING (third from left) and a group of her pupils at the window of Miss Liebling's New York studio.

MARCEL GRANDJANY, French harpist, leaving the United States on the SS. Ile de France after a season of concerts here. (Pictorial Feature Service photo.)

JOSEPHINE FORSYTH'S musical setting of the Lord's Prayer, heard for the fourth consecutive time at the Easter Sunrise Services in Hollywood Bowl, at Forest Lawn and other centers in California and throughout the nation, was broadcast to the United States, Canada, Europe, South America and Australia. The Lord's Prayer in Miss Forsyth's tonal version is now available in eight arrangements with translations into Latin, Welsh and Hebrew.

MILDRED DILLING (right), harpist, with Mrs. Herbert Hoover; Miss Dilling's sister, Mrs. Nelson Brewer, violinist of Chicago; and Mrs. Dare McMullen, at the Hoover home in Palo Alto, Calif., where Miss Dilling and her sister were house guests and gave a musicale on April 13. Miss Dilling played for Mrs. Hoover three times at the White House.

DOROTHY ORTON, American soprano, made an extensive western tour in January, including among her engagements one with the Tulsa (Okla.) Symphony Orchestra, and a recital at Pueblo, Colo., sponsored by the Pueblo Orchestral Association. Miss Orton recently broadcast on an NBC Music Guild program, singing songs by Marion Bauer, and, April 18, was guest soloist with the Festival Symphony Orchestra, Samuel Gardner conducting. Miss Orton has returned from another tour during which she was featured in an oratorio with the Susquehanna University Choral Society, Selinsgrove, Pa.; April 22, she sang at the spring musicale of the Woman's Athletic Club of Chicago.

ERNEST McCHESNEY, tenor, has appeared with the Worcester Oratorio Society, the Washington Rubinstein Club, as soloist with the Pittsburgh Mendelssohn Club and in Providence, R. I., among other engagements this season. On May 3 Mr. McChesney was soloist with the Hartford Oratorio Society in Handel's Judas Maccabaeus and on May 20 will be heard in Elgar's Caractacus in Springfield, Mass. (Photo by Progress.)

ENRICO ROSATI'S two artist-pupils, Rosa Tentoni, soprano, and Anna Kaskas, contralto, have been engaged for the spring season of the Metropolitan Opera. Miss Tentoni made her first appearance in La Boheme on May 5.

FACULTY OF THE CLIFF HAVEN SCHOOL OF MUSIC, of the Catholic Summer School of America, Cliff Haven on Lake Champlain, N. Y. Classes begin on July 1 and close August 30. Left to right, W. Kenneth Bailey, director; Alberto Jonás, head of the piano department; Marie Von Essen, contralto, member of the voice department; Alexander McDermott, tenor, member of the voice department; and Carl Bloom, instructor in theory, harmony, counterpoint and organ.

JOSEPH VALENTINE, dramatic tenor, who makes his third New York concert appearance of the season at Town Hall, New York, on May 9, has sung extensively in opera and concert throughout the East.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

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